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## THE VITAPHONE MAKES ITS DEBUT

**First Public Demonstration of the New Instrument Proves as Remarkable as It Is Interesting—Novel Program Offered, Including the New York Philharmonic with Henry Hadley Conducting, Hon. Will H. Hays, Mischa Elman, Roy Smeck, Marion Talley, Harold Bauer and Efrem Zimbalist, Giovanni Martinelli, Anna Case and the Metropolitan Opera Company Chorus—First Presentation of John Barrymore's New Picture, Don Juan, Also a Feature.**

New Yorkers evidently do not object to coming into town on a hot August day when there is anything really worth seeing there. Last Thursday evening, August 5, the Warner Brothers presented at the Warner Theater the first public demonstration of the Vitaphone, and the first presentation of the new John Barrymore picture, Don Juan. It was an invitation evening, mainly for the press. The theater was full and there was a distinctly distinguished audience. From the musical world one noticed Sir Henry and Lady Wood, Jascha Heifetz, Efrem Zimbalist, Harold Bauer, Sophie Braslau, Marion Talley, Anna Case, and numerous others.

The first part of the program was devoted to a demonstration of nine varied Vitaphone items, the first a speech by the Hon. Will H. Hays, a good comedy act, for Mr. Hays had evidently been instructed to make, for the sake of the camera, as many gestures as possible, in an address loaded from beginning to end with bromidic platitudes. Next came The New York Philharmonic Orchestra, Henry Hadley conducting, playing the Overture from Tannhauser. This was something decidedly impressive, the reproduction of the music being far the best yet produced, the only possible criticism being that the bass end of the tonal spectrum does not quite achieve its proper value in quantity. The reproduction of tone colors, however is perfect. With closed eyes one could easily believe that the actual orchestra was playing, and the coordination of the picture of the playing orchestra and the music is startlingly impressive. What a treat it would be to live in a small town that had never heard a large orchestra and suddenly be introduced to one by this means! The possibilities are tremendous. Long shots showing the complete orchestra at work, were made alternating with close-ups showing the various orchestral groups. It was peculiar that nobody told the camera man to turn his machine on the horns at the one moment which has actual visual value in the Overture—near the close, when the horns play the famous "Nikisch phrase," and turn the bells up to do so. Mr. Hadley conducted on the screen with great verve and spirit, and in the plentiful makeup that had been put on him to help the camera, he suggested a foretaste of Mr. Barrymore.

Next came Mischa Elman, who played—as your first guess will tell you—the Humoresque and other small pieces on the violin, the tone of which came out excellently. It was Mr. Elman's first appearance with eyebrows, which gave quite an unaccustomed look to his face. After Elman came Roy Smeck, who played on a banjo and a ukulele, but most marvelously of all on an extraordinary guitar. His smiling counterpart on the screen had a lot more applause than Mr. Elman's eyebrows had attracted.

Next was Marion Talley, of the Metropolitan Opera Company, singing that most war-worn of arias, Caro Nome from Rigoletto. Miss Talley makes records which are in every way equal to her actual performances, as phonograph discs have already proved. This was again the case with Vitaphone, but Miss Talley's number was the only one of the evening in which there was any sign of lack of complete synchronization, the screen being just a trifle ahead of the reproducing horn throughout. After Miss Talley came An Evening on the Don, something awful.

Next (the most noticeable demonstration of the evening of what the Vitaphone can do for good music, Harold Bauer and Efrem Zimbalist played the Variations from the Kreutzer Sonata. The reproduction was excellent and the performance, incidentally, superb. One got exactly the same aesthetic pleasure and emotion from the Vitaphone performance as if the two artists had been playing. That is the trick of the device—that when it reproduces a good performance, one becomes so interested as to lose the thought of the mechanical means of producing it.

The most effective reproduction of the whole evening from a musical standpoint was Giovanni Martinelli, singing the familiar thing from I Pagliacci accompanied by the New York Philharmonic Orchestra. The reproduction was magnificent—Martinelli's voice was there in all its fulness and power and had its absolutely characteristic timbre. The audience at the close burst into a tremendous roar of applause, which continued for a long time. To finish the Vitaphone demonstration there was something called La Fiesta in which the Metropolitan Opera chorus sang, the Caninos danced Spanish dances, and Anna Case sang a Spanish solo. This failed to be effective. Miss Case sang her solo excellently, but the reproduction of the chorus was the least satisfactory of the evening and the dancing, dances and music were all commonplace.

The rest of the evening was devoted to Mr. Barrymore and his new picture—judgment as to the picture itself shall be left to the movie critics. The orchestra accompaniment, which had been recorded for the Vitaphone by the New York Philharmonic, Henry Hadley conducting, was the most effective part of the whole evening's demonstration. It was

music by an orchestra much larger and better than the average movie house can support. There is no break-up after the first ten minutes of the picture, to see all the rest accompanied by organ which, even in the hands of an expert player, is an unsatisfactory substitute; and there are no orchestra players and conductors to disturb the line of vision with their movements and their going and coming.

The score itself had been made by an exceedingly clever hand—probably that of Dr. William Akst, who contributed a very banal tune to it out of his own head, but did the compilation excellently; and the synchronization of music and



THE ELSHUCO TRIO

*the members of which are especially well known for the performance, with assisting artists, during the past two seasons, of complete cycles of the chamber music of Johannes Brahms and Franz Schubert. Over twenty dates already have been booked for the coast-to-coast tour which the trio will make in March and April of next year. Fifty-six engagements were fulfilled during the 1925-26 season—a splendid record for this sterling organization.*

movement was far more perfect than was possible in a performance with actual orchestra. In fact, it was as an accompaniment to the picture that Vitaphone was most convincing; and as an agent to spread good music (especially orchestra music) into parts that otherwise never have the opportunity to hear a symphony orchestra, it can, if discreetly used, be of the greatest value.

### Hadley Delights Stadium Audience

Henry Hadley, composer and associate conductor of the New York Philharmonic, once again joined forces with this orchestra, on the evening of August 4, when he gave his first concert of the summer as guest conductor at the Lewisohn Stadium. A huge crowd gathered to hear Mr. Hadley's presentation of a Beethoven-Wagner program, with which he chose to begin his week of conductorship in these open air concerts. Beethoven was represented in the first half, introducing the overture to Egmont, always popular with audiences either in or out of doors, and the Symphony No. 7 in A major, op. 92. This latter work was given a particularly delightful performance under Mr. Hadley's capable guidance, and he displayed a verve and vitality that was stirring. The beauties of the composition were clearly demonstrated, with a cooperation evidenced between the conductor and his men that blended individual instruments into an inspiring harmonic whole. The applause that followed was overwhelming, and Mr. Hadley was forced to make several returns in response to the enthusiasm.

Three Wagner numbers completed the program, including Prelude and Finale from Tristan and Isolde; Wotan's Farewell and Magic Fire Scene from Die Walküre, and the Prelude to Die Meistersinger; also an encore was granted.

Lovely indeed was Mr. Hadley's interpretation of the Tristan and Isolde selection, introducing a solo trumpet to take the place of the voice at its conclusion. Colorful and full of life, evidencing complete sympathy and understanding of the Wagnerian scores, came the concluding numbers, ending in another ovation for Mr. Hadley. The thousands that packed the Stadium left no doubt as to this conductor's place in the heart of the New York public.

## SAN FRANCISCO'S DREAM IS FULFILLED

**First of Summer Symphony Concerts Draws Thousands of Music Lovers from Far and Near—Gablilowitch the Great Conductor—Five Additional Concerts to Be Given—Other Notes.**

SAN FRANCISCO, CAL.—Once more San Francisco has put over what it set out to do and the long cherished dream of summer symphony concerts has become a reality. On July 27, thousands of people, not only from San Francisco, but also from the various Bay cities gathered in the Exposition Auditorium. It was the opening concert of a series of six which is to be given between July 27 and September 15. With the establishment of this series, San Francisco has entered into the long array of cities where symphony concerts are given during the summer months. Ossip Gablilowitch, director of the Detroit Symphony Orchestra, whose artistry well measured up to the expectations of an opening program, was the guest conductor. Although Mr. Gablilowitch has appeared here innumerable times as a piano virtuoso, this occasion marked his debut as a symphony conductor and he was the recipient of one of the most tempestuous ovations ever accorded a musician in this city. By reason of his conducting the entire program without score and because of the elegant, unmanly mode of his movements, as well as his unquestionable musicianship, Mr. Gablilowitch created a powerful impression. The program gave proof of Mr. Gablilowitch's devotion to the classics. The opening number was the overture to Weber's Oberon, wherein he showed himself a master of poetic nuance. It was given a commanding reading, the San Francisco Symphony Orchestra lending full support. This was followed by Tchaikowsky's Fifth Symphony. The tremendous emotionalism that lives in this work was admirably brought out. The luscious quality of tone was due not only to the musicians themselves and to the instruments in their hands, but also in a large measure to Mr. Gablilowitch's feeling for beauty, warmth and color. The remaining numbers included Moussorgsky's Prelude—Chopin's, and Liszt's The Preludes. Throughout the entire performance Mr. Gablilowitch's interpretation gave evidence of a deep maturity of expression, magnificence of conception and a thorough understanding of the spirit of the music. The four programmed numbers gave Mr. Gablilowitch the opportunity of showing himself and the work of the San Francisco Symphony Orchestra at their best.

Emil J. Polak, pianist, accompanist and coach, gave an interesting lecture at the Fairmont Hotel recently. Mr. Polak was listened to with rapt attention by his discriminating audience and received enthusiastic applause at the conclusion of his discourse. Mr. Polak is teaching at the Master School of Musical Arts of California.

Mr. and Mrs. Albert Rosenthal, formerly of San Francisco but for the past few years residents of New York, have arrived here to spend the summer months with their parents. They have filled some important engagements en route and hope to give a recital while in San Francisco. Mr. Rosenthal is a cellist of high repute and Mrs. Rosenthal a gifted singer.

Mary Alverta Morse left for Europe and expects to remain abroad for eight or ten months, travelling and

(Continued on page 17)

### Chicago Musical College to Have New Organ

The Chicago Musical College has just ordered a four manual theater organ which is now being built by the Moller Organ Company. This new organ will add very materially to the present theater organ equipment at the school as can be noted by the specifications which call for 120 speaking stops, 23 couplers and 17 special effects. It is under contract to be installed complete by October 1 next, to be ready for teaching and practice use. It will cost \$28,000.

### Galló to Bring Mascagni Here

Fortune Gallo, impresario of the San Carlo Grand Opera Company, announces that he has completed arrangements to bring to this country Pietro Mascagni, the Italian composer. He will arrive in New York about the middle of September and will personally conduct the American premiere of his new opera, Piccolo Marat. While here he will appear as guest conductor at a limited number of performances of the San Carlo Grand Opera Company in New York, Boston and Philadelphia. It is also planned to have him conduct one of the great symphony orchestras here as guest conductor for one or two concerts.



# DONIZETTI, THE PRIDE OF BERGAMO

By Adelina O'Connor Thomason

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**L**EGEND says the Italian composer, Gaetano Donizetti, was of Scotch origin; that his paternal great grandfather was a native of Scotland, who, traveling as valet for an English nobleman, in the course of his wanderings found himself in the picturesque and beautiful old city of Bergamo in northern Italy. He became at once so enamored of the place that he decided to renounce his native land, and, by the simple process of juggling his good Scotch name, Donald Izet, into the more musical and characteristically Italian one of Donizetti—presto!—forthwith became an Italian.

Aside from the usual biographies in standard encyclopedias and musical dictionaries, the only publication in English concerning Gaetano Donizetti which I have come across is a relatively recent work of an Englishman, Richard Northcott, who alone gives credence to this Scotch ancestry story. It is a good story and sounds romantic, and, if true, is highly interesting; but so far as I could discover in the ecclesiastical and city archives, in Bergamo, the public library and records in the Donizetti Lyceum of Music, there is nothing to substantiate it. On the contrary, local authorities with whom I talked knew nothing concerning it and all were surprised and mystified at the very suggestion. These maintained that Donizettis of humble station have been numerous in Bergamo for, lo! these many centuries, but conceded that formerly the name had been spelled with two Zs, until the famous Donizetti, writing from Paris to his friend and teacher, Simon Mayr of Bergamo, in a letter which I was shown, said: "Be so kind as to secure for me these necessary papers regarding my birth and send them to me in Paris, where I am to be made a member of the Legion of Honor," and going on to request that the information shall be written out "on the very best of paper and the named spelled with only one Z, not two, as it is ordinarily written in Bergamo."

I learned that the city of Bergamo is thickly sprinkled with Donizettis families, of no apparent kinship; but it is here only, in this particular section of Italy, that the name is to be found, and then it is invariably spelled with two Zs.

From two daguerreotype pictures of Gaetano Donizetti's parents which hang in the Donizetti Salon in the Royal Conservatory of Music in Naples, two pictures which I was permitted to have photographed, it might be possible for the Scotch ancestry story to have originated, for indeed the square-jawed father, Andrea and the equally square-jawed mother, Domenica, look far more Scotch than Italian, though they were 100 per cent. Italian, just the same.

It was not so much the desire either to substantiate or disprove the Scottish ancestry story of Gaetano Donizetti which carried me to Bergamo, as the wish to visit the famous little city where the composer was born, where he lived his happy and brilliant early boyhood, and where his career in middle life was so tragically ended.

It required a pleasant railroad journey of three hours to cover the short distance of thirty miles from Milan to Bergamo, picturesquely situated at the juncture of two green valleys, the Brembara and the Seriana. Just behind, forming a white background, stand the impressive snow-covered Alps of Switzerland. Like most cities in Northern Italy, Bergamo has not always been Italian. Its name in the fifth century was Bergomum, and it was subject to the Republic of Venice; later on, called Bergamo, it belonged to Austria, and in 1797, the very year when the composer Donizetti was born, it reverted to Italy.

Just past noon, it was, on an unusually hot day in May, when I alighted at the large modern railroad station in Bergamo, and, passing through its cool stone arches, found myself in an attractive open square from which the broad Via Roma led away on a level stretch into the town. The square and this broad avenue were thickly lined with huge horse-chestnut trees in full white flower, long clusters of blossoms hanging like white bunches of grapes amidst the thousand of green leaves. The shade from these great trees on this hot May day was grateful and the square and the broad avenue were quietness and stillness itself.

At noon, and for two hours after, Bergamo, save for its cafes and restaurants, is a closed shop. I stood in the square and looked up the wide white chestnut-lined, level street. An approaching yellow electric tram, very small and bearing on its front a very large sign, "Funiculare to Upper Bergamo," was about the only indication of life and activity which I could see, save only the numerous patrons of the nearby restaurants, enjoying their noonday repasts in the

open. The broad way ended in the distance at the foot of a steep mountain. I could see, perched high on the hill above, a turreted city of old walls and castles, anciently overlooking this most modern appearing section of the city where I stood. Which was the Bergamo of Donizetti, I did not know, but though the season was only May, it was so oppressively hot in lower Bergamo that I found myself hoping it would be the one on the cool mountain top in the distance. The chestnut-lined avenue led me into the center of the modernest, sunniest, newest-looking city I had ever beheld in Italy.

The streets branching off were enormously broad; two parks, far up on either side, were young and struggling with small weak trees and undersized shrubbery. A few statues, memorials of Italy's great, gleamed white in the hot sun, and flower beds were getting the worst of it. Deep in a park on my right, I saw a shady inviting cafe, the Cafe Donizetti, with little tables under a red awning, and long, couch benches as in the days of the Romans,



THREE PORTRAITS OF DONIZETTI

(Right) From a lithograph of 1828, when the composer was thirty-one years old. (Center) From a painting made several years later. (Left) From the miniature made at Naples in 1844 by M. Albanesi. The composer has dark brown hair and beard and eyes of a deep blue. There is a legend (though the story is denied in Bergamo) that Donizetti's great-grandfather was a Scotchman, Donald Izet. Certainly the composer's blue eyes and the features of his father (see photo on opposite page) would indicate an extra-Italian strain in the family blood.

but made of rustless iron. Beyond, under red and white striped umbrellas, were more tables and little iron chairs.

It had been a long hot walk from the railroad station, and the Cafe Donizetti was a welcome sight. A few stragglers were drinking beer in its shade; a few were eating spaghetti, and German seemed to be spoken as generally as was Italian. Across the street, scores of red awnings sheltered shops, restaurants, and cafes—cafes far better looking than the Donizetti, and patronized by a more elegant appearing clientele; but I was looking for Donizetti atmosphere and for rest, so I took my light lunch at a little table under a red and white umbrella.

## GENERALLY UNKNOWN

None of my near fellow patrons could tell me whether Donizetti had been born in Lower or Upper Bergamo, or indeed seemed to know anything about him at all. After lunch I passed through the cafe building, a quaint Swiss structure, and out on its opposite side, into an adjacent park, where to my astonishment I stood before the wide entrance to a splendid brown stone theater of majestic proportions, the Theatre Donizetti. Not a soul was to be seen in the vicinity.

The great entrance doors were tightly closed and barred, and the stillness was like that of a hot summer Sunday afternoon in a country village of thirty years ago, before the whizzing automobile came into vogue. I walked around to the back of the theater, and there a small door stood wide open. I assumed it to be the gallery entrance and cautiously entering, I found myself on the first round of a dark, narrow, spiral winding, stone stairway such as one climbs in ascending the interior of a tower. I continued up, and up, and up, stopping for breath at frequent intervals. There seemed to be no landings and no endings. Like the Tower of Babel, it seemed destined to end in the skies. Then suddenly, far above, unseen yet unmistakable, came the sharp bark of a small dog, instantly reinforced by the loud barks of numerous larger dogs. I stood not upon the order of my going, but went at once. Assisted by the law of gravitation my descent was at the rate of three rapid steps at a time, and I arrived at the far-away bottom followed by the noisy pack of canines yelping like hounds on a fox chase. Behind them I could hear female voices,

shouting in excited Italian. Scarcely had I escaped into the open, when my canine pursuers, six of them, variegated in size, color, sex, and breed, burst out after me and I was surrounded as well as terrified. I do not know that it was my English, "Good Doggies! Nice Doggies!" that saved the day, but instantly tails wagged. One puppy actually lapped my hand, and all showed unmistakable signs of welcome.

Then appeared three pretty dark-eyed Italian girls scolding the dogs and making profuse apologies. These girls with their mother, I learned later, lived in an apartment on the top and rear of the great theater, and were its faithful custodians. After recovering composure, I told them my mission and these really lovely Italian girls at once became my ardent helpers.

## IL TEATRO DONIZETTI?

Would I like to see this theater, built more than one hundred years ago, reconstructed, reopened in 1890, and renamed in honor of the composer? Indeed I would. These young women were systematic custodians, and insisted that my inspection be complete and in order, beginning with entrance through the main front door, into the cold stone lobby, where marble busts of Italy's great music masters, long since dead and gone, line the circular walls.

A severe box office almost fills one entire side of the lobby, and flaming posters announced that a travesty on Carmen was the play for that night. The Auditorium has an enormous seating capacity, with room for one hundred musicians in the orchestra. Three tiers of balconies are made up entirely of boxes and above the broad proscenium arch looks out a brilliant portrait of Donizetti, the face, young and extraordinarily handsome, depicting him long before the deepest of tragedies and illness had come into his life. As for the theater itself, it was the large backstage which specially interested. Over its entire rear wall of stone was a faded fresco, fast disappearing, portraying a church scene and indicating that this old wall in the distant past of other days had been part of a convent or monastery. A wall-enclosed deep marble fountain, with beautifully sculptured bas-reliefs, poured a stream of clearest water into a big, round white marble basin, and a tin dipper, making me think of the old oaken bucket of New England, hung on a chain beside the fountain. Artistic, and quaint, and ancient, and lovely indeed, is the backstage of the Donizetti Theater in Lower Bergamo.

By the stage door we passed out into a splendid green stretch of park. Here and there Italian workmen were comfortably laid out to rest on shady benches, and in the perfect stillness we passed on toward an enclosure of green trees and shrubs nearly surrounded by a broad pool of quiet water. Here, vividly white, in a mass of foliage is a thing of startling beauty, a large semi-circular monument to Donizetti, the work of the Italian sculptor, Francesco Jerace. The master is represented sitting, listening raptly to the symbolic voice of Music, impersonated by a spirit woman, who strikes from her lyre the airs which he, quill pen in hand, will transfer to the paper on his knee. The back of the marble memorial is trailed over with vines and white roses, and wisteria hangs in purple bunches in richest profusion. Cut into the front stone base of the monument are the simple words, "To Gaetano Donizetti." Water lilies floated on the surface of the pool, and the scene was as still as in the fairy city, where the Sleeping Beauty, with all her Court, awaited the coming of the Prince.

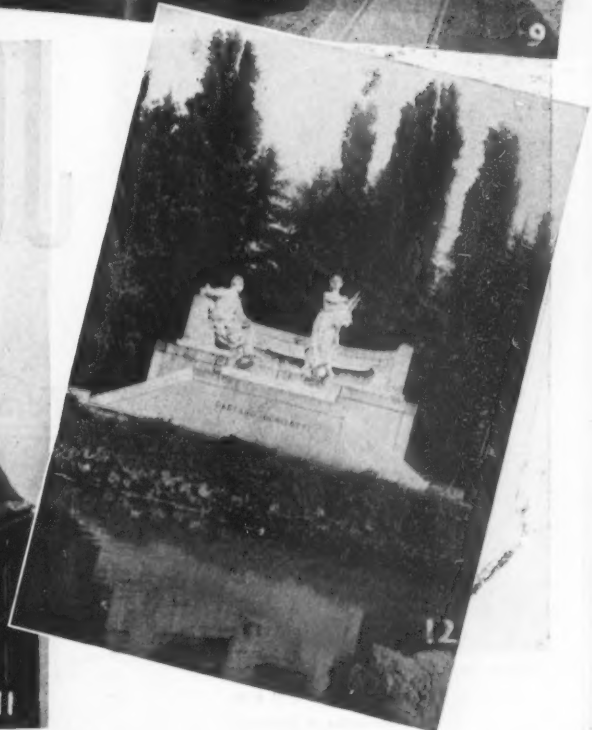
Since, after the theater and the park, there seemed to be nothing more pertaining to Donizetti in Lower Bergamo, I boarded the yellow jangling tram labelled, "Upper Bergamo" and arrived very soon at the foot of the turreted mountain, changing here for a queer shaped, toy-like funicular cable car, with its perpendicular tiers of seats, each high above the other; my feet rested on the level of a fellow-passenger's head in front, and likewise the feet of the one behind me were on a level with my bobbed head. As the little car rose higher and higher up the mountain, the air grew cooler, almost cold. Ten minutes and we were at the top, and deposited in the old, old city, as quaint and attractive and as reminiscent as a stage setting for The Prisoner of Zenda. The funicular landed its passengers directly in the Piazza Donizetti, a little square surrounded on all its sides by small gabled houses with balconies of wrought iron, and paved like every other square and street in Upper Bergamo with gray smooth cobbles no larger than

(Continued on page 10)

## DONIZETTI, THE PRIDE OF BERGAMO (See Photos on Opposite Page)

- (1) Donizetti's parents, Andrea and Domenica (Oliva Nava).
- (2) Donizetti's wife, Virginia Vasselli (1806-1837). Signora Donizetti was only seventeen years old when she married the composer. They had three children, all of whom died in earliest infancy. Signora Donizetti herself passed away ten days after the birth of the third. The house where Donizetti was born: (3) The face towards the street; (4) The rear; Donizetti's parents had rooms in the cellar, entered beneath the arch at the left. The composer himself once wrote, "My birth-place, under the cellar stairs where the sun never reached and where, like an owl, I lived in my underground home." (5) Borgo Canale (the "Canal Suburb") just outside the walls of Upper Bergamo, where the Donizetti birth-place is situated. (6) The Piazza Garibaldi in Upper Bergamo viewed from a window in the Albergo del Sole (Hotel of the Sun). (7) The Teatro Donizetti in Lower Bergamo. Although the composer used but one Z in spelling his name, most of the families of the name in and about Bergamo used two Z's, and the theater, though named after him, persists in the more usual spelling. (8) Entrance to the Scotti Palace Bergamo, where the composer died. The Scotti family were close friends who gave him refuge in his final illness. (9) The Donizetti Museum at Bergamo. This room is a reproduction of that in which Donizetti died April 8, 1848, after two years of hopeless idleness. (10) The Basilica of Santa Maria Maggiore, Bergamo, to which Donizetti's remains were removed after they had lain for thirty years in the Cemetery of Valsesia. (11) Monument to Donizetti in the church of Santa Maria Maggiore. (12) Monument to Donizetti in one of the city parks.





DONIZETTI, THE PRIDE OF BERGAMO  
(See caption on opposite page)

## "SPERICHILS"

By H. O. Osgood

[This article will appear as a chapter in Mr. Osgood's book, *So This Is Jazz*, which will be published in October next. The book is the first attempt at a serious study of the origin and development of jazz, from its beginning until today, and a peep at its future. This article is copyrighted, 1926, by Little, Brown & Co., Boston, publishers of the book.—The Editor.]

"Sperichils"—that's the way the word sounded to northern ears when the South Carolina coast Negroes pronounced it. Probably because the Southerners themselves were so used to these "spirituals," nobody made an effort to note them down and preserve them. This was left to northerners. The first one to do it was Colonel T. W. Higginson, of Massachusetts, who published an article on them in the *Atlantic Monthly* immediately after the Civil War. Then in 1867 three other northerners, William Francis Allen, Charles Pickward and Lucy McKim Garrison, all of whom had been on educational missions among the negroes, principally in and near Port Royal, South Carolina, put forth the results of their observations in a book called *"Slave Songs of America."* It is a thin volume, scarce a hundred pages, but it is the Bible of the considerable literature about negro songs which has since grown up.

This book, rare to-day, besides printing the melody and words of a hundred or more negro songs, for the most part spirituals, has a long and extremely interesting introduction. Naturally there is a discussion of the origin of the songs. What a pity that no Southern musician of the early nineteenth century found it worth while to investigate them and write about them, while they were still young, when, doubtless, it would have been quite feasible to collect authentic testimony as to the origin of many of them. In the absence of such testimony, two rival theories have both found staunch defenders. The one holds that words, rhythm and music are purely a negro product; the other that the music, at least, is borrowed from white sources, though often altered or adapted.

As to the rhythms, not only of the negro songs but also of modern ragtime and jazz, there is no doubt that they can be traced directly to the drums of black Africa. George Capellan, of Munich, a German musicologist, wrote a work in which something over five hundred different rhythms of savage tribes, not only of Africa but also of the entire world, were discussed and illustrated. Captain Jerome E. Hart, a well-known and entertaining English writer on music, in his younger days a great globe-trotter, in a letter published in the *MUSICAL COURIER*, August, 1925, upheld the African origin of jazz.

"I have been deprived of sleep and tormented by jazz on its native heath," he wrote, "from early morn to dewy eve, well on to midnight, and the small hours, especially on occasions when my native porters—mainly Koro boys and Akin and Ashanti natives—have been indulging in a jamboree following a fresh brew of palm wine or beer. The human voice did duty for the wailing of the saxophones, but the syncopations, the cross beats of instruments of percussion, and the incessant and regular strokes of the large tom-tom or drum were all there. This was in the bush, somewhere in what were then called the Northern Territories of the Gold Coast—a British Protectorate at the time I explored it, but now incorporated in the Colony."

"On another occasion I was at a small Gold Coast settlement called Axim, and attended a native celebration of some sort in the market place. There was a band, which included native instruments, supplemented by others which find a place in our own hands, including cornet and trombone. On that occasion I heard some of the effects since obtained by jazz leaders of today. There was no saxophone but the cornet brayed, the trombone blared, banjos and other pluck instruments were twanged, big and little drums were banged, cowbells jangled, and various queer percussive effects were secured by this purely native orchestra, whose full dress, incidentally, was a loin cloth. There were cross rhythms and syncopations a-plenty, and through it all there was a maddening, insistent, sensual throbbing which stirred the pulses, and which is inseparable in Darkest Africa from voodooism, fetishism and the rites of ju-ju."

Captain Hart, by the way, when he wrote the lines quoted above, was so thoroughly convinced the last word in jazz had been said in the heart of Africa many years ago that he

wrote in another part of his letter, "Jazz is no more American than I am Chinese. The claim that it is American is absurd." But subsequent study and experience have convinced him that what Africa really provided was merely the raw material on which a real art is being constructed. In a recent letter to the author he says:

"And now I am going to hedge, if not climb down, and admit that over and above the banging and beatings, the moaning and groanings of a modern jazz orchestra, one gets from the masters of jazz, and especially from Gershwin, various ingenuities and refinements of melodic treatment, as well as harmony and counterpoint, not to omit orchestral color. These developments, I fully admit, are elevating jazz into real musical importance; and even to the rank of an art form, and seem also calculated to the creation of a distinctly American form of music."

But to return to the American Spirituals and their origin. In 1872 Theodore Freylinghuysen Seward, of Orange, N. J. (writing apparently without knowledge of the earlier book, *Slave Songs of America*), published a book entitled *Jubilee Songs* and had this to say in its introduction:

"Their origin is unique. They are never 'composed' after the manner of ordinary music, but spring into life, ready made, from the white heat of religious fervor during some protracted meeting in church or camp. They come from no musical cultivation whatever, but are the simple, ecstatic utterances of wholly untutored minds."

Against this the more judicious authors of *Slave Songs* had the following to say: "The chief part of negro music is civilized in its character—partly composed under the influence of association with the whites, partly actually imitated from their music. In the main it appears to be original in the best sense of the word, and the more we examine the subject, the more genuine it appears to be. In a very few songs strains of familiar tunes are easily traced; and it may easily be that others contain strains of less familiar music, which the slaves heard their masters sing or play."

H. L. Mencken, who besides being the editor of the *American Mercury* is an enthusiastic amateur of music, with no mean knowledge of the art, also advances this theory. Said he in a recent article, reviewing the book of *American Negro Spirituals* by the Johnson brothers, James Weldon and J. Rosamond: "The whites in the South made no effort to educate their slaves in the arts, but they were greatly interested, after the first tours of Francis Asbury, in saving their souls; and that salvation was chiefly attempted, for obvious reasons, out of doors. There arose the camp meeting—and the camp meeting was a place for sturdy and even vociferous song. The negroes memorized what they heard and then adapted it to their native rhythms. Thus the spirituals were born."

The theory is thoroughly plausible. Where else could the negroes have got the melodies for the spirituals? The only trouble is that you can't match up the spirituals against the hymns and say, "This came from that; this from that." Even the authors of *Slave Songs*, out of their hundred or so examples, were only able to cite three instances in which they concluded that a spiritual had come from a certain hymn. If the theory is correct, they ought to have been able to do a lot better than that; if not, where did they come from?

In 1914 the late Henry Edward Krebhiel, for many years critic of the *New York Tribune*, came out strongly for the all-African origin of negro songs in his book, *Afro-American Folk Songs*. He writes learnedly of modes, offers comparison of the negro song with the folk songs of other races, and gives a table of ten or a dozen examples of genuine themes and tunes from African negro tribes. In this table he professes to find enough to justify him in the belief that the melodies of the spirituals are wholly and solely the inventions of negroes. I must confess, however, that I cannot find in these brief and (from our standpoint) uncouth, erratic and eccentric musical phrases, anything to justify the belief that so sophisticated a melody as, for instance, the familiar *Deep River*, was evolved from such ma-

terial. *Deep River* is the same kind of a tune as *Annie Laurie* and *Auld Lang Syne*; indeed, there are one or two points of resemblance. It has the upward jump of an octave characteristic of the former and the concluding two measures of its first phrase ("I want to cross over into camp-ground") are strikingly like the corresponding measures in *Auld Lang Syne*. I don't mean to imply that *Deep River* was synthetically conducted from the two Scotch tunes, but I do mean to say that its material is not African and that the shape of its melody is too elaborate and civilized to accept Mr. Seward's theory that it sprang into life ready made, from the white heat of religious fervor. *Deep River* was composed, and composed, too, by some individual, whether white or colored; and if the latter, he certainly composed it "under the influence of association with the whites," as the authors of *Slave Songs* phrased it. Listen again to Mr. Mencken:

"The spirituals are commonly called folk songs, and so the notion is abroad that they sprang full blown out of the folk—that they were written not by individuals but by whole groups. This is nonsense. In that sense, there is no such thing as a folk song. Folk songs are written, like all other songs, by individuals. All the folk have to do with them is to choose the ones that are to survive. Sometimes, true enough, repetition introduces changes into them, but those changes are not important. The basic song belongs to one bard, and to him alone."

On the other hand there are plenty of spirituals of limited musical material and simple structure that may very well be of negro manufacture and African descent. Such a tune is *Roll de Ol' Chariot Along*, with a range of only a fifth (tonic to dominant) and the simplest of melodic forms. The most logical conclusion, it seems to me, is that no one theory will account for the spirituals.

Doubtless they were all constructed by negroes; no white man ever consciously wrote a spiritual for them. As James Weldon Johnson says in the introduction to the book of spirituals just mentioned, they are "purely and solely the creation of the American negro." True enough. But then Mr. Johnson, a musician himself, recognizing that there is little relationship between some of the elaborate spirituals (*Deep River*, *Swing Low, Sweet Chariot*, or *Weary Traveler*, a lovely tune that sounds like early nineteenth-century Italian opera) and native African music, asks, "What led to this advance by the American negro beyond his primitive music?" and answers himself by saying:

"It was because at the precise and psychic moment there was blown through or fused into the vestiges of his African music the spirit of Christianity as he knew Christianity. . . . The result was a body of songs voicing all the cardinal virtues of Christianity in patience—forgiveness—love—faith—and hope—through a necessarily modified form of primitive African music. The negro took complete refuge in Christianity, and the spirituals were literally forged of sorrow in the heat of religious fervor." (That last phrase is almost the same as Mr. Seward used more than half a century earlier.)

Without doubt, as Mr. Johnson says, it was the negro's newly acquired Christianity (which he did not get until the very end of the eighteenth century and the beginning of the nineteenth) that moved him to the creation of spirituals; but Mr. Johnson quite ignores the very near-lying thought that the negro, sensitive always to the emotional, would first be moved by the most emotional element of Christianity—its music; and that, with the well-known imitative powers of the black race, he would evolve his "modified form of primitive African music" not from the African elements within himself, but from the white preacher's camp-meeting music, that was so large an element in his conversion.<sup>1</sup>

<sup>1</sup>James Weldon Johnson, in fact, is very liberal in his claims. Basing his statement on one made in a book of art by one M. de Zayas, he says that "among those who know about art it is generally recognized that the modern school of painting and sculpture in Europe and America is almost entirely the result of the direct influence of African art." One may leave artists and sculptors to discuss this if they wish to, but when he says that the spirituals are "American's only folk music and, up to this time, the finest distinctive artistic contribution she has to offer the world," it is well to recall the fact that, where one person knows the spirituals or anything about them, a hundred know, love and sing the best songs of Stephen Collins Foster, which have become

(Continued on page 14)



(Photo, Hall Stearns)

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THE METAMORPHOSIS OF THE DANCE ORCHESTRA

## DONIZETTI, THE PRIDE OF BERGAMO

(Continued from page 6)

eggs and as oval. Between these smooth, gray cobbled eggs grew spears of fine green grass. From off the Piazza Donizetti leads the narrow Via Gombito, the chief street of the town. I found it lined with tiny shops before whose doors hung flapping curtains of varied colorings, displaying and hiding within the dark cool confines everything salable from soaps to liquors.

The steep, winding, narrow street led into a great square, the Piazza Garibaldi, where an ancient fountain splashed and scores of pigeons strutted about, almost as numerous and certainly quite as tame as those of the famous Square of St. Mark's in Venice. Great mediaeval palaces lined the four sides of this Piazza Garibaldi, no longer, as in olden days, the gorgeous homes of the ruling Dukes of Bergamo, but used now for municipal affairs only—the public library and city hall.

## II. ALBERGO DEL SOLE

On one corner, humble amongst its aristocratic neighbors, perched a tiny Inn, the Hotel of the Sun, so enchantingly picturesque and small and gabled and romantic, that I instantly selected it for my home in Bergamo. I entered its low-ceiled, time-worn grill, and mine host, green aproned and effusively polite, himself conducted me to my primitive small room in the tower. He said he was only too glad to render every assistance in my quest concerning Donizetti and gave explicit directions as to how I should proceed to reach the birth house.

The way led me across the great Piazza Garibaldi, up a narrow lane, past splendid forbidding palaces which lifted their graying walls perpendicular from the egg paved street. No sidewalks; no doorsteps; only massive rising walls like prisons, tightly-closed wrought gates, and shut green iron blinds. A grim old street, thought I, but I knew that far in back, behind these stern façades, luxuriant gardens flourished and children played.

Beyond the palaces, the old ramparts of the mediaeval Bergamo appeared, stern reminders of a war-like past; though now only flower covered gray ruins. A view of the spreading valleys, lying below these ramparts on the hill, was magnificent. In the distance, thirty miles away, I could see the lacy spires of the Cathedral of Milan. The way developed into a winding path. Palaces and ramparts gave place to white blooming chestnut trees, and at a short distance ahead there was an ancient city gate, peeling away and crumbling, its stone archway the first shabby sight which I had seen in Bergamo. Beneath this ancient portal I passed to find myself in a squalid village, the Borgo Canale.

## OF HUMBLE BIRTH

The parish register in the old Bergamo church of St. Agatha del Carmine records that Ambrogio Donizetti, the grandfather, in the year 1750, lived at number 20, Borgo Canale, and here, forty-seven years later, the composer was born. Only a little street, more than humble, where one small pink stone house (No. 29) with gray green shutters, bears on its front a tablet reading:

In this house was born  
GAETANO DONIZETTI  
November 29, 1797.

Poor as was the poor house, the circumstances of the Donizetti family did not permit occupancy of the rooms level with the narrow street, from the windows and doors of which, now, the faces of many curious children appeared to stare at a stranger; but it was in a cellar room, the stairs to which led downward from a square damp entrance hall that the master, Donizetti, saw the dim light of day.

"I want to see again," wrote Donizetti, in a letter to Simon Mayr, "my birth place, under the cellar stairs in Borgo Canale. Under the cellar stairs, where the sun never reached, and where, like an owl, I lived in my underground home."

Down these cellar stairs I went; cold and gray and damp they were, and the three poor cellar rooms below were dark and gloomy. I thought it a wonder that of the six Donizetti children, four survived beyond childhood.

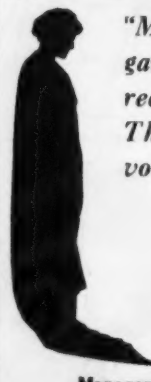
It was a fortunate day for Gaetano Donizetti, when, at the age of nine, he was taken from such childhood environment and placed in the Bergamo School of Music. Simon Mayr, then director of the school, in his memoirs of the little charity pupil, thus describes Donizetti: "A child of beauty, pensive yet ardent, dark eyes aflame with genius; a sweet amiable mouth, which clearly expressed a rarely lovely nature."

Out of the poor squalid neighborhood my steps carried me onward, down the narrow Via Arena, scarcely eight feet in width. On it faces an old gray palace bearing in the keystone of its high archway entrance the date of its construction: 1664. This is the School of Music, now known as the Donizetti Lyceum, and within the confines of this same building is the Donizetti Memorial Museum. Through the great arching doorway I entered into a courtyard of extreme beauty and a heavy sweet smell of jasmin filled the air.

The four walls of the palace are built about this flowering courtyard and a mediaeval fountain plays water into a dripping basin. A group of juvenile music students dismissed

from their class rooms trooped through the courtyard; their extreme youth astonished me, for many seemed scarcely larger than the encased violins which they carried. At one end of the court a marble stair case leads up into the palace, into an entrance hall whose paintings, and statues, and splendors, transported one into the atmosphere of golden nobility of other days. One door of the vast hall gives entrance to the old School of Music where Donizetti had studied, though to remain but three years before leaving for the Conservatory of Music in Bologna, where, his first success came ten years later, with his Henry of Burgoyne. More than sixty operas followed this, all written with amazing rapidity, for Donizetti is said to have composed his most splendid works in less time than other composers could set down the notes. Lucia di Lammermoor took six weeks; Don Pasquale, eight days; Don Sebastian, two months; and the last and best act of La Favorita, a single night.

Opposite the School of Music, on the other side of the hall, opens the Donizetti Museum, a treasure house to the memory of Bergamo's most loved, most famous, most pitied genius. As I entered the vast salon, marble-paved, rich in frescoes, magnificent windows heavily draped in silk and lace, massive crystal chandeliers suspended from the elaborately decorated ceiling, my eyes were amazed and bewildered by the beauty. Amidst long rows of glass cases containing priceless manuscripts, jewels and decorations, relics of his days of riches and success and glory, the most arresting ob-



"May Peterson, soprano, gave one of her too rare recitals at Aeolian Hall. There is charm in her voice and style in her art."

The New York Evening World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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ject to hold attention was a large oil painting of the composer, hanging on the furthest wall, representing him seated in a damask blue and golden armchair. Beside this hangs a portrait of his beautiful wife, a rich Roman society child, but seventeen years of age, painted in the early years of their radiant marriage, before their three children—the first, a boy, horribly deformed; the second, a girl, sub-normal, and the third, a boy—were born, and all mercifully died.

Amongst the hundreds of memories gathered here stands Donizetti's small rosewood piano, the gift of friends, the Baron and Baroness Scotti of Bergamo, who in the after years were to prove themselves friends indeed. On the lid of this piano is fastened a brass plate engraved with a copy of a letter which Donizetti sent, with the piano, to his wife's young brother in Rome, as he, himself (wife and children dead) was leaving Naples where he had been Master of Counterpoint in the Conservatory, for his last disastrous journey to Paris.

## The letter reads:

Not for any price whatsoever, shall this piano be sold. It represents all of my artistic life, since 1822. In my ears have sounded the death of Anne; here Marie, Faust, Lucia, Robert, Belisari, Marini, The Martyrs, The Castle of Kenilworth, The Furioso, the Mount of Olives, The Seas . . . Oh, Let them live here! Here, with all that was my hope, my happiness, my married bliss, my solitude. Here, my joy, my tears, my delusion, my honors; here was the voice of my genius, here, every epoch of my career. You, father; you, brother—all who know me, know that we have suffered together. It shall remain eternally the companion of my thousand thoughts of sadness and joy.

Near the piano, in an upright glass case, is the elaborate red and heavily gold embroidered uniform with chapeau and sword, worn by Donizetti when he was music conductor to the Court of the Hapsburgs in Vienna, a silent witness to the great musician that had been.

## HIS GRUESOME FATE

But amidst all these sign posts of his life, leading from the Borgo Canale through the Courts of Europe, back again to his native Bergamo, where he died, this life-sized paint-

ing, which dominates the entire museum, seemed the only thing of importance in that vast salon, the last portrait made of the master, a painting copied from a daguerreotype, taken shortly before he died. It seemed to be acutely impossible that this was the ending of what had been the handsome and illustrious Donizetti. It was not possible to behold in this painting of a broken man the gay spirit of the Elixir of Love. Gone the smile in the eyes, gone the firm chin of former days, replaced by a fat stupid mass, the eyes staring into hideous vacancy, hands lifeless, lips thick and protruding, a helpless paralytic, devoid of intelligence.

When in Paris, alone, in middle life, in the height of his prosperity, suddenly, with almost no warning, the "malattia" (as the good people of Bergamo refer to Donizetti's disease) appeared, and the great master became taciturn, eccentric, irritable, and at the same time, a sufferer from fierce headaches. The family history showed several cases of insanity, and the genius of Donizetti was struck down.

For some months he went about Paris as usual, watched by a faithful man servant, but sooner or later, morbidness and hysteria were noticed by his friends. Long hours of stupor came. His memory played tricks. The sweet nature grew bitter, and under the cloud of the professional words, "He cannot hold a simple conversation," he was condemned by the doctors of Paris, and placed in an asylum for the insane. His friends longed to take him home to Bergamo. In the fall of 1846, helplessly paralytic and vacant minded, carried in the strong arms of his faithful man servant, his tossing head making the burden of carrying him all but impossible, accompanied by a doctor and a young nephew, Donizetti began the month-long home journey in a closed carriage. The doors of the Scotti palace were opened to the dying musician, and here, in his blue damask and gold chair, for two long years he sat, a hopeless and helpless idiot, until death released him.

In the large salon of the museum is one gruesome exhibit. In an oval glass case, resting on a red velvet cushion, is the upper half of a human skull. Professor Zavadini, the Director of the Lyceum and the Museum, explained its history. In the little cemetery of Valtelle in Bergamo the remains of Donizetti had rested for thirty years, when the City decided that the beautiful church of Santa Maria Maggiore was a more fitting place of repose. Upon exhumation of the body, what was the universal horror and indignation to discover that the upper half of the cranium had been evenly and skillfully removed. It was recalled that an autopsy had been conducted at the time of death thirty years before. The medical men who made it had all passed away. An heir of one of these bethought him of a portion of skull, unlabelled and unknown, still preserved among the effects of the deceased physician. This was produced and fitted precisely and with absolute accuracy the other portion of the skull. This relic of Donizetti is now a valued exhibit in the Museum.

I stood before the severe stone palace of the Scotti's on the Via Donizetti, the handsomest house on this street of handsome old palaces. Just an ancient narrow street, elegant, aristocratic, with balconied palace windows of scrolled wrought-iron through whose bars burst giant red geraniums, to blaze against the brown stone walls. Above the arching doorway a little tablet reads:

GAETANO DONIZETTI died in this house,  
April 8, 1848.

But a moment away is an old, beautifully grass-grown piazza in which stand four impressive ancient structures, all facing each other on the sunny square—four beautiful and majestic consecrated buildings. The great Cathedral dating back to 1614, the Baptistery, built in 1340; the highly decorated chapel Colleoni, erected in 1470; and next to this, oldest of them all, the impressive church of Santa Maria Maggiore (Saint Mary the Highest), which has stood and witnessed the events of history since 1137. Under a vaulted arch I entered and passed down the cold stone aisle to the right, where in the half darkness I could see the marble and bronze memorial to Donizetti, which stands above his precious ashes.

When in April, 1875, the City had disinterred his remains, they were placed in a metal urn with a leaf of parchment and laid beneath the pavement of the church. Within this urn, is a scroll of parchment on which is written: "La Lucia; La Linda; La Lucrezia; La Anne Bolena; Il Don Sebastian; La Favorita." And on the urn itself, is engraved:

On April 26, 1875  
In the Cemetery of Valtelle  
These precious relics  
of

GAETANO DONIZETTI  
were placed in this Urn.  
He died in Bergamo, His Country,  
April 8, 1848.  
This Urn is in the care of the  
Municipality  
of  
Bergamo.

The monument is crowned by a weeping angel clasping a broken lyre. Beneath, is a bronze portrait of Donizetti and below all, a bas relief of seven babies breaking their lutes, and weeping.

## At the Baseball Game

Enthusiast (arriving late)—"Do you know the score?"  
Music Critic (absent minded)—"Plenty of them."

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### CONNEAUT LAKE, PA.

CONNEAUT LAKE, PA.—In the second year of its development, the Conneaut Lake Park Music Festival has come to its maturity. It was two years ago that Lee Hess Barnes, managing director, had the dream of making Conneaut Lake a Mecca for music lovers. Last year the Temple of Music was erected at a cost of \$100,000, and this year the event was commemorated and celebrated by the erection of a tablet in testimony to H. O. Holcomb, W. A. McMasters and J. P. Ehrhart, the founders of the Conneaut Lake Symphonic Society.

July of this season saw a series of concerts. August brought two weeks of opera. The opening note of the Music Week was sounded when the Rochester Philharmonic Orchestra, under Guy Fraser Harrison, struck the initial chord. From July 17 to 25, the orchestra gave two concerts daily. Their programs were of excellent quality. The soloists were Grace Kerns, soprano; Florence Mulford, contralto; Arthur Kraft, tenor; Samuel Ljungkvist, tenor, and Frank Cuthbert, baritone. The instrumental soloists were Franklin Cannon, pianist, and Arcadie Birkenholz, violinist.

The Festival week opened with Haydn's Creation, with a huge chorus of 1,000 voices. This chorus is composed of twenty units, representing chorale groups from as many towns. Some of the towns are as far as 100 miles from the Lake. On July 24, the climax of the Festival was reached when the same chorale group gave a memorable reading of Handel's Messiah. Lee Hess Barnes conducted both performances, with the Rochester Philharmonic Orchestra accompanying. This is said to be the largest chorus ever gathered together in the state of Pennsylvania to sing these oratorios. Other choral works presented during the season were: The Rose Maiden, by Cowen, in dramatized form; William Dodd Cheney's Joseph; Harvey Gaul's cantata, I Hear America Singing, with the composer conducting; and another that was an outstanding feature, Richard Kountz' American Ode, a work written for this Festival.

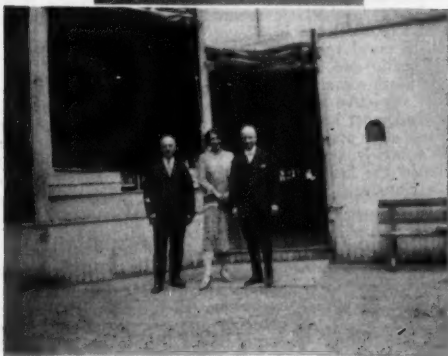
The National Federation of Music Clubs held summer sessions here, with its president, Mrs. Edgar Stillman Kelley, in attendance throughout the month. Mrs. Dierks, president of the State Federation of Music Clubs, was present at the State Federation Day, on July 19, at which time she presided. Edgar Stillman Kelley, composer, was also present during the month.

### Georgia Opera Festival Enjoyed

ATHENS, GA.—The Summer Music School of the University of Georgia, which is under the direction of George Folsom Granberry of New York City, came to a brilliant close the last of July in a Festival of Opera and Recital, with operatic and concert singers in the leading roles. The artists who appeared were Marguerita Sylva, soprano; Judson House, tenor; Mary Craig, soprano; Marie Stone Langston, contralto; Glenn Crowder Stables, baritone; Mrs. George Folsom Granberry, pianist; Emil B. Michaelis, violinist; Corinne Wallerson, pianist; Wilson Price, pianist.

The opening opera, Samson and Delilah, took place July 20, with Marguerita Sylva as Delilah. This was a brilliant presentation of the opera in which full chorus, ballet and stage setting figured.

Puccini's Madame Butterfly was given July 21. Mary Craig was the charming Butterfly. Her lyric soprano voice lends itself well to Puccini music; her acting is full of grace and she has charm and the freshness of youth. Judson House sang Pinkerton; his voice is beautiful, resonant



MARJORIE HARWOOD,

at Lily Dale, N. Y., just outside the big open-air pavilion after singing to 3,000 people. At Miss Harwood's right is William Burr, president of the New York State Assembly of Spiritualists, and at her left is Fred Constantine, president of Lily Dale Association. The other snapshot shows Miss Harwood arriving at the golf links.

and robust. Glenn Crowder Stables scored a success in the role of Goro, both vocally and histrionically. Marie Stone Langston's Suzuki was excellently sung, with highly acceptable acting.

July 22 the operas given were Faust, Act one (first scene), Act three, and Prison Scene, with Cavalleria Rusticana complete. Faust, with Mary Craig as Marguerite, Judson House as Faust, Marie Stone Langston as Martha, Glenn Crowder Stables as Valentine, the chorus and ballet of summer school students, was a most commendable performance. Cavalleria Rusticana featured Marguerita Sylva as San Tuzza, Judson House as Turiddu, Glenn Crowder Stables as Alfio, Mary Craig as Lola, and Marie Stone Langston as Lucia. Mme. Sylva stirred the audience tremendously by her fiery San Tuzza. Mr. House sang his role beautifully. Mr. Stables was a handsome and dashing Alfio, the role giving him his opportunity to demonstrate the power and resonance of his voice, and acting that was a joy to him.

The concert features of the Festival Week were a recital by Marguerita Sylva, one by Glenn Crowder Stables, and a varied afternoon program of vocal, instrumental and dance numbers. The Festival was a huge success both artistically and financially. Mr. Granberry, director and promoter, has every reason to be pleased with its success. Mrs. Granberry was a great assistance in her accompanying and direction of the chorus. Corinne Wolerson was a valuable asset in her artistic accompaniments. Wilson Price also contributed with his accompaniments.

### Cincinnati Zoo Opera

CINCINNATI, OHIO.—For five years music lovers in Cincinnati have enjoyed seasons of summer opera in the beautiful Zoological Gardens open air theater. Last year conditions arose which made it impossible to give Cincinnati this favorite form of summer diversion, but this year Business Manager Charles G. Miller made arrangements with Clarence E. Cramer, Chicago impresario, to bring Isaac Van Grove as musical director, together with a group of artists, to produce such favorite operas as Tannhäuser, Rigoletto, Faust, Martha, Cavalleria, Carmen, Lucia, Lohengrin, Aida, and Il Trovatore; with L'Amore dei Tre Re and Falstaff, new to Cincinnati's repertory, and the world premiere of The Music Robber. Elixir of Love and Traviata were also produced to the delight of the vast audiences which, with the opening night of Tannhäuser, have continued to overflow the house. Such audiences have not been known before except in isolated cases, and Cincinnati is viewing the last week of this delightful opera season with much regret. A feature of the season was the appearance of local singers in the minor roles, thus affording them an opportunity to study opera by actual participation. These fortunate young singers are Pearl Besuner, Violet Summer, Daisy McClain, Helen Nugent, Tecla Richert, Sam Bova, Sam Pearlman, Fenton Pugh, Benjamin Groban and Louis Johnen. Italo Picchi, formerly with the Metropolitan Opera Company, who has been a member of the Cincinnati Zoo Opera Company for years and now is making this city his home, again gladdened the hearts of his host of admirers with his singing of the role of the blind king in L'Amore dei Tre Re, and later in Aida.

This season of summer opera makes Cincinnati a Mecca for music lovers from near-by cities, and especially does it draw music students to the College of Music and the Conservatory of Music whose summer sessions prove more attractive because of this added opportunity to study such a large repertory sung by so excellent a group of operatic stars as those assembled for this Zoo Opera Company. Isaac Van Grove, composer of The Music Robber, an opera comique based on an episode in the life of Mozart, in which Forrest Lamont, Kathryn Browne, Mabel Sherwood, Howard Preston and Raymond Koch starred, with the excellent support of Themy Georgi and Herbert Gould, has won the ardent enthusiasm of the audience.

The sixth season of opera at the Cincinnati Zoo is an established success which, it is hoped, will be repeated next year.

### PITTSBURGH, PA.

PITTSBURGH, PA.—Adding another unit to Pittsburgh's musical institutions, the Webb Conservatory of Music was opened last week. The school is under the direction of Howard Webb, well-known teacher and organist in the Harris Theater. Mr. Webb is a graduate of Oberlin and Cincinnati conservatories.

The pupils of Pearl Keck, Connellsville, gave their annual piano recital in the Keck Studio.

George Richardson, of Tarentum, recently received notice that he has been awarded a scholarship in the Juilliard Musical Foundation, New York, for 1926-27. Since graduating two years ago from Ohio Wesleyan University in both music and art, Mr. Richardson has been studying piano and theory in New York.

Richard Knotts, Pittsburgh singer, left for his summer home in Lake Ontario, Wilson, N. Y., where he plans to conduct a series of special classes. He will open his local studies in September.

The Rochester Philharmonic Orchestra is among the youngest of the symphonic organizations of the country. Although not yet four years old, it has already established itself as an orchestra of first rank.

The last recital in the series of six, being given in the afternoons during the summer term at the Pittsburgh Musical Institute, has been held.

The newly organized Pittsburgh Festival Orchestra which, with the addition of about thirty other musicians, will constitute the Pittsburgh Symphony Orchestra next winter, made a success of its concert at Forbes Field recently—the first of a summer series. Charles Marsh, American conductor, will be at the head of the players. Benno Rosenheimer is manager of the Pittsburgh Festival Orchestra, while Elias Breeskin, assistant conductor of the Pittsburgh Symphony Orchestra, will assist in the summer series. The programs will be made up of classical compositions, the finest type of program material, and will add an item of decided worth to the city's music forces.

### Clarice Balas Pupils Win Praise

A benefit concert was given recently in Carnegie Hall, Cleveland, by prize winning artists. Among those taking part were Edward Pfeiffer, Ross Ettari and Marjorie Moyer, pianists, all pupils of Clarice Balas. Mr. Pfeiffer

displayed unusual variety of tone quality in his playing of the Hiller concerto. The crisp, pungent virility of his scale passages made his comprehensive rendition of the introspective melody delightfully effective as a distinct contrast. In the Hungarian Fantasia of Liszt it was impossible to choose the soloist. The complete unity of spirit between the two pianists, Clarice Balas (who played the orchestral parts of the piano concertos for her pupils) and Ross Ettari was equalled only by the unity of each with the spirit of the composer. It was a rousing performance.

The unrestrained, almost mad gaiety of the Hungarian temperament was brought out in crashingly rhythmic chords which fairly lifted the audience from their chairs, only to be followed by tender strains of that wistful, intangible sadness which haunts the Liszt Rhapsodies and arrests their gayest moments. One became so absorbed in the kaleidoscopic moods as to lose consciousness of the very existence of the players and their instruments.

The Liszt concerto, abounding in lovely melodies, was played with keen understanding by Marjorie Moyer. Her handling of the delicate fioriture gave it real meaning and removed it from the purely ornamental function it usually seems to possess. The concerto was brought to a splendid climax, Miss Moyer easily overcoming the great technical difficulties and closing with dashing brilliance.

### "Mary Craig Scores a Positive Triumph"

Following the successful performance of Madame Butterfly, produced at the University of Georgia Music Festival, at Athens, on July 22, with Mary Craig singing the name role, her New York managers received from the director of the festival the following laudatory telegraphic message: "Mary Craig scored a positive triumph as Butterfly at the University of Georgia Music Festival tonight. She was sympathetic, tragic, and convincing in action of drama, and delightful in her vocal ease and beauty. Audience enormous. A repetition of the performance is demanded. (Signed) George Folsom Granberry."

### Norden Requests A Capella Compositions

The Brahms Chorus of Philadelphia will undertake to produce some original a cappella compositions at its concerts this coming season. Manuscripts may be sent to the conductor, N. Lindsay Norden, as soon as possible. Copies of those selected for performance will have to be furnished the chorus by the composers. Compositions may be either sacred or secular, preferably the latter, and may be in four to eight parts; text should be in English. Such compositions will be produced either at the January or May concerts.

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## "RAVINIA IS AN UNIQUE OPERA COMPANY," SAYS INA BOURSKAYA

Ina Bourskaya is a very strange young woman. The writer has known her ever since she came to this country and has always enjoyed a long talk with her, but he understands her as a woman as much to-day as he did when he first saw her in her apartment in the Congress Hotel. An exotic person, she is a sphinx, and clever, indeed, the one who can make her talk.

With a view of having her talk, the MUSICAL COURIER representative travelled to her home in Highland Park, Ill., where she has taken up her residence in a lovely house on Linden Avenue. One noticed on reaching the place that it was as retiring as Mme. Bourskaya herself, the house being situated behind trees and practically invisible from the road. As the writer made his appearance he was greeted by Mme.



© Mishkin

INA BOURSKAYA

Bourskaya, to whom he apologized for being two hours late.

"Never mind. I had to work all afternoon and it is just as well that you came late, as now we can have a nice talk." My eyes fairly popped out of their orbits. What? Is Bourskaya a changed woman? Will she really talk? That's something new, but perhaps she is in a different frame of mind, I thought, as I was invited to sit in an easy chair, where I expected to remain for a much longer period than the short moments spent interviewing the singer.

After exchanging the compliments of the day, it occurred to me to bring back memories of Mme. Bourskaya's very successful debut in Chicago with the Russian Opera, which resulted in her being secured by the Chicago Civic Opera, but, to my dismay, she waved her hand and I knew that I was on the wrong track and switched the subject to her appearances at the Metropolitan.

"You have sung many times at the Metropolitan this season and I understand each performance has been most successful."

"Merci," she said. From then on I spoke in French and English. At least, I did, as Mme. Bourskaya is always the same. She has a telegraphic style of talking that is discouraging to a journalist.

"Will you be at the Metropolitan next season?" I asked.

"My contract calls for two more seasons."

"I understand Mr. Gatti-Casazza is very happy to have you among his artists and I am sure you are happy to be there."

"Very."

"Do you call often on the general manager of the Metropolitan, as so many of your colleagues are in the habit of doing?"

"No, I have never been in his office. He did not call for me and what could I say to him?"

"Could you not tell him what role you would like to sing, what part you think suits you best? Others do that, why not you?"

"Not I. He knows."

"What do you think of Ravinia?"

"Beautiful."

"You mean wonderful, don't you? Isn't it an unique theater?"

"You mean an unique company," answered Mme. Bourskaya.

"Yes, and you like to be here, don't you?"

"Certainly, or I would not be celebrating my fourth season at Ravinia. The performances are unusually good, my colleagues are all charming people and big artists, and Louis Eckstein is really a general director who knows how to run an opera house on a business as well as an artistic footing."

"Now tell me something about yourself. What roles do you like to sing best?"

"I have no preference."

After this there was a long silence. I had made Ina Bourskaya speak and I was delighted. "One more favor, Mme. Bourskaya, and I will leave you. Kindly give me your picture."

"The only one I have is this one," she said, handing me the photograph reproduced herewith. "Will it do?"

"In what role do you appear in this costume?"

"That is an evening dress that I wear when singing in concert."

"Thank you for having told us so many interesting things," and as I said these words in parting, I looked at Bourskaya and could not refrain from noticing in her strange, piercing eyes a certain witty look, which showed conclusively that my first impression was correct—that Bourskaya's sense of humor is so keen as to make sport of a reporter by telling him as little as possible.

It took the writer four years to get this interview, for, though several times I had been permitted to ask Bourskaya many questions, this is the first time that she answered in a quasi-voluminous manner. One of my questions and Ravinia awakened in her some enthusiasm.

Here is an artist, the writer thought, who, besides a singer and a musician, is not like our old friend the French tenor who once said to me: "The way of telling a great artist from another is to get an interview. If he speaks much about himself, then he is not a great artist. If he speaks little, then classify him as big. Take myself, for example, I don't talk about myself, so you know where to classify me."

### Cincinnati Conservatory of Music Notes

CINCINNATI, OHIO.—The addition of Rudolph Thomas to the artist faculty of the Cincinnati Conservatory is the subject of a recent announcement from the school. Mr. Thomas, at one time director of the Hamburg Opera, will conduct the orchestra and opera performances and will teach composition. Mr. Thomas is of Scotch parentage. In 1914 he was assistant to Carl Pohlig, operatic director at the Ducal Opera in Brunswick, Germany. The following year Felix Weingartner engaged him for the Grand Ducal Opera at Darmstadt, where he conducted several of Weingartner's works while the composer was on concert tours. In 1917 he became operatic conductor at the Volksoper in Hamburg and from 1918 to 1922 he was conductor at the former Royal Opera in Hanover. Following an American debut in 1924, Mr. Thomas gave piano recitals in New York, Philadelphia and Rochester, and conducted a series of lecture recitals in New York and Connecticut. His lectures on opera have led to his engagement by the National Arts Club, in New York; the Academy of Music, in Philadelphia; the Art Alliance, also in Philadelphia, and other organizations.

The Alumni Association has arranged to bring the Westminster Choir, of Dayton, O., to Cincinnati, October 28. Proceeds from the undertaking will go to the Clara Baur Memorial Scholarship Fund.

During the season 1926-1927 the solfège department will be under the direction of Daniel Ericourt.

Ten states were represented by the ten students from the master class of Mme. Maria Carreras, heard in a piano recital at the Conservatory, July 29. They were: Helen Smith, Hollidaysburg, Pa.; Vera Schlueter, Valley Park, Mo.; Abbie Miller, Owensboro, Ky.; Charlotte Wasson, Spokane, Wash.; Mona Alderman, Starke, Fla.; Lilian Budd, Opelika, Ala.; Vera Roundtree, Gilman, S. C.;

Margaret Squibb, Lawrenceburg, Ind., and Lucile Skinner, Ruston, La.

An all-Conservatory cast is appearing at the Cincinnati Zoological Gardens in the performances of Adolph Adams' opera, The Nuremberg Doll. The cast is much the same as that which received highly favorable notice when the work was produced at the Conservatory and at Hamilton, O., under the direction of Mme. Berta Gardini Reiner.

F. B.

### Picchi Joins Cincinnati College of Music Faculty

Italo Picchi, basso, formerly of the Metropolitan Opera and La Scala in Milan, has been added to the artist faculty of the College of Music of Cincinnati as principal of operatic training in the School of Opera. Mr. Picchi has been a great favorite in Cincinnati, singing for several seasons with the Zoo Opera Company, and is especially remembered for his brilliant success as Mefistofeles in Faust. Since making Cincinnati his home he has been heard with the Cincinnati Symphony Orchestra and in other operatic performances. This summer he was acclaimed as Archibaldo, the blind king, in L'Amore dei tre Re, which was given for the first time in Cincinnati since the original company produced it some years ago. His delineation of the character of Archibaldo was a masterpiece of artistry and his singing of the role was superb. He was recently heard again in Aida and his appearance was the signal for a great host of his friends and admirers to attend the opera.

The acquisition of Mr. Picchi for its School of Opera places the College of Music in the front rank of schools



Marlborough photo

ITALO PICCHI

where students can acquire the training and tradition necessary for operatic work. Already the enrollment for his class is large, while many students have come during the summer for private coaching in operatic singing. M. D.

### Morgana Debuts in South America

Nina Morgana, young coloratura soprano of the Metropolitan Opera, made her debut in South America as Ophelia in a performance of Hamlet, given at the Teatro Colon, Buenos Aires, on June 30, with Titta Ruffo in the title role.

Criticisms that were received were highly flattering. The critic of the leading paper, La Nacion, said: "Nina Morgana was very cordially received and applauded for her vocal feats and for her sympathetic acting. She has a limpid voice of agreeable timbre, sure and clear agility in her vocalization, which one was able to appreciate through her aria in her last act, which called forth prolonged applause." Other papers confirmed what La Nacion said. La Accion spoke of "the crystalline quality of her voice, diaphanous and pure in all passages. To sum up, she is a distinguished lyric artist, thoroughly trained and of charming appearance upon the stage. The audience rewarded her with enthusiastic demonstrations of approval." La Argentina stated: "It is a most happy debut and the new artist is a distinguished addition to the company." El Plata noted: "She has a lovely lyric soprano voice, extensive in range and equally developed in all registers. She has fine diction, excellent vocal schooling and style. She sings with much musicianship and has respect for the score, which is rare in coloratura sopranos. Her acting is excellent and she makes a most attractive appearance. She was applauded after her arias and most heartily at the end." La Patria Degli Italiani added its praise to that of all the Spanish papers, calling her "a highly artistic singer. Her rendition of the Mad Scene in the last act was exquisite. The public tendered her a clamorous ovation."

### Mario Chamlee Taken for an Italian

At a luncheon given for Mario Chamlee recently at the Lorraine Hotel in Highland Park, Ill., Mr. Chamlee said in a speech: "I am always being taken for an Italian. In Italy this winter, people came up to me talking Italian, while they turned to speak in English to my wife. The joke is, she speaks that language much more fluently than I do. I am an American, and am distinctly an American singer. I have sung all over Europe—in France, Germany, Austria, even in Czechoslovakia—but I received every hour of my training in America. I came from that part of this country whose climate is the joke in every vaudeville show, but the sun soaked hillside on which I was born is situated in California, not in Italy."



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## WASHINGTON, D. C.

WASHINGTON, D. C.—Four recitals of prime value were given by the National String Quartet at the Library of Congress during June and July, the first having already received mention in these columns. The second included Beethoven's Quartet in A, op. 18, No. 5; the Borodin Quartet in D, No. 2, and the Sonata Di Chiesa in B minor, with Warren F. Johnson at the organ. The third program was given over to Mozart's Quartet in G (K. 387), the Grieg Quartet, and two medieval melodies for soprano by Gilbert de Berneville and Guillaume de Machault. Helen Howison was the soloist. For the fourth recital there were scheduled the Boccherini Quartet in C, the Intermezzo from Mendelssohn's A Minor Quartet, and the Brahms Quintet in F Minor, op. 34. LaSalle Spier was the soloist. The concerts were without exception played to capacity audiences. The soloists deserve particular mention in that they received not only great applause but also the most commendable reviews from local press representatives. Miss Howison and Mr. Spier seemed to be the favorites.

Under the direction of Estelle Wentworth, a prologue in costume was arranged for the presentation of the picture, *The Prince of Pilsen*, at the Rialto Theatre. Elizabeth Thornberry sang the part of Nellie and Romeo Guaraldi the role of Frederick. The balance of the cast for the chorals comprised Christine Irish, Ella Newland, Frances Bronson, Rose Ponorow, Babbette Everitt, Helen Walten, Jesse Veitch, Woodruff Youngs, Elliott Button, Russell Cardrey, Leslie Coyle and Victor Russell, all from Miss Wentworth's studio. Under the direction of Mischa Guterson, the Rialto Concert Orchestra gave a very satisfying rendition of the overture to *The Prince of Pilsen*.

The Royal Mountain Ash Welsh Choir was heard at the Earle Theater and drew large houses at each performance, despite the intense heat. Solos of first rate were supplied by Emllyn Burns, tenor, and J. P. Williams, baritone. The choral work was vigorous, rich and well suited to the numbers chosen.

Helen Fetter and Jessie MacBride, local music writers, have left for a two months' trip to Europe.

Lucia Borderi, vocal instructor, has left for Paris and will not re-open her studio until fall.

Kurt Hetzel, conductor of the Washington Symphony Orchestra, has announced summer classes in operatic coaching, advance work for pianists, and fundamental vocal work.

The evening choir of the Church of the Covenant has disbanded until September.

Franceska Kaspar Lawson has returned to the city after an extensive tour through West Virginia, Ohio, Virginia and Tennessee. Mrs. Lawson gave two recitals in several places and made her fifth appearance at the University of Virginia.

Katherine Riggs is numbered among local musicians who have left the city for the summer.

Edwin Moore, organist at the Epworth M. E. Church, was given a scholarship at the Surrette School in Concord during the current summer months.

Estelle Wentworth has been engaged for two joint recitals with Paul Althouse at the Steel Pier, Atlantic City. T. F. G.

## Musicales at American Institute of Applied Music

Gwilym Anwyl, tenor, presented a program on August 4 at the American Institute of Applied Music. He has a pleasing lyric voice at his disposal, which he uses judiciously and effectively. His greatest asset is the smooth, easy manner of handling the voice, which fact also implies that he has excellent control of it. On this occasion his program comprised numbers that were well suited to bringing out the best qualities of his instrument, such as the Koernerich, O Cool Is the Valley Now, and Sticks! Ah My Beloved. Mr. Anwyl has a wide range, his top notes are sure and clear, and he has excellent command of the pianissimos. A little more life in Mr. Anwyl's delivery would do a great deal toward increasing the generally fine effect of his singing, and, although he has so much in his favor already, this small detail could be easily acquired. The other selections on his program were numbers by Rosa, Wood, Martin, Russell, Salter, del Riego, Campbell-Tipton, Dunn, Jensen, and Davies. William Fairchild Sherman assisted the artist offering excellent accompaniments.

## Albert Noelte Here on a Visit

Albert Noelte, Munich correspondent of the *MUSICAL COURIER* for several years past, arrived July 7 on the S.S. Republic on his first visit to this country in seventeen years. Mr. Noelte was born in Germany, but came to this country at an early age and received his entire musical educa-

tion here, mainly at the New England Conservatory, returning to his native country where he has become one of the notable figures in music. His first opera, *Francois Villon*, which had its first performance in Munich a year ago, has been played on a dozen German stages with notable success, and his second work, *The Duchess of Padua*, on a text adapted from Wilde's tragedy, is due for production the coming season.

Mr. Noelte will stay here for a few months only, visiting some of the cities in the East and coaching a few advanced pupils in composition, among these being Radie Britain, a Texas girl, who has been working with him in Munich. A number of Miss Britain's compositions have been issued by established German publishers, and Mr. Noelte regards her as having most unusual talent. His duties as first critic for the *Muenchen-Augsburger Abendzeitung*, one of the leading papers of South Germany, will call him back to his home in the late fall.

## Marjorie Meyer Praised

Marjorie Meyer's success—a success that she has developed to such a point that it is now recognized and positive—is the result of a life that has been one of artistic



MARJORIE MEYER AND SYLVIA LENT  
at Lake George.

endeavor. The three big centers of musical art in this country—New York, Chicago and Boston—have accepted Miss Meyer and bestowed upon her endeavors tributes such as are earned only by a display of sound talent. In her work she has intelligence, taste, earnestness, understanding, style, delicate feeling for interpretation, a voice of firm texture, resonant and of ample range. Miss Meyer is also a discriminator of songs whose programs are original and entertaining. Her success has been such of late that next season will open for her a more extended field of operation, a result of which she may be justly proud, the approval of the press warranting her claim to distinction and entitling her to an enviable place on the best list of attractions.

## Scholarships at Ithaca Institution

ITHACA, N. Y.—Two master scholarships which will bear the names of distinguished American musicians and educators will be awarded shortly by the Ithaca Institution

of Public School Music, according to an announcement by Dean Albert Edmund Brown. One of the scholarships, which will be known as the Walter Damrosch Scholarship, will provide full tuition, and the other, Dr. Payson Smith Scholarship, will carry half tuition. The scholarships will be awarded any young man or woman in the United States who is reasonably talented in voice, piano or violin, and stands highest in the competitive examination which will be held at the Ithaca Conservatory and Affiliated Schools in this city on September 18. Applications for the Walter Damrosch and Dr. Payson Smith Scholarship examination and other details pertaining thereto are now obtainable from Dean Brown. It is planned to invite Mr. Damrosch and Dr. Payson Smith to Ithaca to award the scholarships personally to the winners. J.

## Well Known Chicago Opera Engineer Resigns

After important but unseen contribution to the success of opera, pageant, and spectacle at the Auditorium Theatre in Chicago throughout more than a quarter of a century, John Ambrose Bassett resigned recently at the age of seventy-four to enjoy his remaining years in leisure.

Mr. Bassett was hydraulic engineer for the Chicago Civic Opera Company and among his many duties as such was raising and lowering before and after each performance the mighty steel curtain that makes a fire hazard an impossibility. This curtain, long famous as one of the marvels of the world's stage, is only one of many hydraulic contrivances for which the institution is celebrated.

Traps and platforms abound in the smooth looking expanse of flooring that constitutes the Auditorium stage, and each is a practical elevator that can be raised or lowered any desirable distance by the movement of a lever. When horses dash across tall bridges or armies of feudal knights exchange defiance on the frowning battlements of towering castles these traps, masked by appropriate scenery, support them, resting, like the gilded ball of a fountain, upon a skillfully controlled jet of water—in this instance under a pressure of ninety pounds to the square inch.

Although the system has been introduced throughout the entire world comparatively few amusement institutions have experienced the degree of success that has been achieved through its use at the Auditorium Theater. In America only the New York Hippodrome can be mentioned, and its liberal use of the principle in former years was responsible for the reputation earned by the institution as a marvel of spectacular production. The system was installed at the Manhattan Opera House, New York, in Oscar Hammerstein's heyday, but when he transferred his activities to London he carted it over with him as a precious treasure and it is buried there under the ruins of his enterprise, now a "Movie Palace." The Metropolitan Opera never progressed beyond the "lift and pin" stage of bridge and trap manipulation in its mechanical evolution.

For much that Chicago achieved in the use of the irresistible water engine Bassett may be accorded credit. An Englishman, he drifted to Canada as a young man, working as a hydraulic machinist. The Auditorium project lured him to Chicago in the late eighties when the erection of one of creation's greatest playhouses intrigued the imagination of the world, and Bassett aided in its construction—one of three splendid mechanics who had that experience and have continued with the institution up to the day of his resignation.

When asked about his future plans Bassett was very reluctant, stating that he "is tired." So tired, that he is going to retire and make his future home with a son who lives in Philadelphia, where, Bassett says, he will get the rest that is deserved by a man who has labored for sixty-three years.

Bassett and his wife live at 819 North Wells Street. They celebrated their golden wedding anniversary on January 16, 1925, and recently became great grand parents through the birth of a girl to their grand-daughter, who is twenty-three years old. Bassett hates to leave the opera. The theater has been "home" to him, but he will go, leaving behind cherished memories and friends cultivated in the many years he has served, and many a world celebrity connected with the Civic Opera will miss the happy disposition of the veteran craftsman.

A. Pennell, hydraulic engineer, of 6052 Langley Avenue, has now assumed control of the levers that govern the mighty engines concealed beneath the Chicago Civic Opera stage.

## Simmons Soloist at Ka-ren-ni-o-ke

William Simmons, baritone, was the soloist at the second of the Clarence Adler Midsummer Musicales at Ka-ren-ni-o-ke, Lake Placid, on July 25. Mr. Adler was the accompanist and played a piano group. On August 22, Mr. Simmons will appear for the second time this summer as guest artist with Allen McQuhae on the air from WEAJ during the Atwater Kent hour.

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## "SPERICHILS"

(Continued from page 8)

An instance of this imitative quickness is related by Wal-laschek in his Primitive Music, in the story of a German administrator in the Delagoa Bay district. Driven almost distracted by the noise made by negroes who were beating stones together to scare a swarm of grasshoppers away from their crops, he seized a pan that was at hand and beat on it the complicated rhythm the Nibelungs sound upon their anvils in Wagner's Das Rheingold. Immediately some of them began to imitate him and in ten minutes every man in hearing was starting the first Wagner propaganda in Africa.

As to the actual creation of the spirituals, there is ample evidence to support the fact that these "folk songs" are the work of individual bards or of two or three bards working in collaboration. Colonel Higginson was fortunate enough to discover one of them. On a boat trip one day from Beaufort to one of the neighborin' islands, he was questioning his boatmen about the songs they sang, and got the following interesting reply from one of them: "Some good sperichils are started jess out o' curiosity. I been a-raise a sing myself once. We boys went for tote some rice and de nigger-driver, he keep a-callin' on us, and I say, 'O, de ole nigger-driver!' Den anudder said, 'Fust ting my mammy tote me was, 'Notin' so bad as nigger-drivers.' Den I

true folk songs by the process of universal adoption. They are the property to-day of all the English-speaking people in the world. Old Folks at Home and My Old Kentucky Home were on the song sheets supplied to the crowds that assembled in Pretoria and Johannesburg, South Africa, to welcome the Prince of Wales. Dixie, written by a minstrel, Dan Emmet, for a minstrel show, is another American folk song. Then there are sturdy folk tunes like Arkansas Traveller and Turkey in the Straw. The intrinsic artistic value of these tunes will compare very favorably with the spirituals. Not more than ten per cent. of the tunes in Rosamond Johnson's collection will stand alone on their pure musical value without his own colorful interpretations to help them out.

## H. Godfrey Turner

Concert Manager, of 1400 Broadway, New York, is conducting business from THE KNOLL, WHITEFIELD, N. H., where all communications should be addressed during the summer.

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made a sing, jess puttin' a word and den anudder word." What could be more simple or more probable?

There were, in fact, professional spirituals makers, like the Spanish and Cuban "improvisadores." Weldon Johnson mentions one of them whom he knew when he was young, a certain "Singing Johnson," a maker of songs and a wonderful leader of singing. . . . He went from one church to another, singing his way. . . . "Singing Johnson" was one of the line of the mightier bards of an earlier day, and he exemplified how they worked, and how the spirituals were 'composed.' These bards, I believe, made the original inventions of story and song, which in turn were influenced or modified by the group in action." Spiritual makers are by no means extinct to-day. Rosamond Johnson tells me that the spiritual, Singin' Wid a Sword in Ma Han, is not ten years old to-day. He got it for his collection from the recording of Miss H. B. Lee of the Palmer Memorial Institute, Sedalia, N. C. Apparently the composer is not known, for his name is not given.

The spirituals have a great vogue to-day, one that is hardly justified by the aesthetic value of any except a very small group of them. No doubt it is their novelty and effectiveness, when properly sung, that accounts for their popularity, rather than the material itself. "When they are sung properly," says Mencken, "not by white frauds or by high-toned dephlogisticated negroes from Boston, but by black singers from the real South—they give immense pleasure to lovers of music." Personally I never took much interest in them until I heard them done by Rosamond Johnson and Taylor Gordon. That is the real thing, the ultimate and exhaustive expression of all that is in them.

The melodies have already been considered. As for the harmony, Weldon Johnson shoots far from the mark when he speaks of the "bizarre negro harmonies." A certain succession of harmonies, both in the major and minor modes, has become associated with negro songs, but the harmonies themselves are of the simplest and go back in musical history to long before the days of spirituals. The celebrated "barbershop chords" are, technically speaking, merely diminished sevenths, the common property of composers for two centuries or more.

The texts of the spirituals vary widely in value. In the best of them there is an engaging naïveté, a directness of expression, and a simplicity of thought that entitles them to be ranked among real poetry. On the other hand there is considerable doggerel, due in large part to the improvised character of the songs and to the characteristic form. As originally sung, most of them were "deaconed," that is, the leader, solo, gave out the first line, or sometimes two or three lines (the verse), and the congregation responded with a one-line refrain, which was repeated after each verse announced by the leader. This, indeed, is a good proof of the African descent of the spirituals, for this simple form is found in the tribal tales and songs of such African folk as the Bornou and the Bantu.

There is, for example, nothing extraordinary about the text of Who Dat A-Comin' Ovah Yondah?

O, who dat a-comin' ovah yondah?  
Hallelujah, O, hallelu:  
O, don't dat a-look-a like my sister?  
Hallelujah, O, hallelu:  
O, don't dat a-look-a like my brother?  
Hallelujah, O, hallelu.

Contrast with it, however, so true a poetical inspiration as this:

Sometimes I feel like an eagle in de air;  
Some-a dese mornin's bright and fair  
I'm goin' to lay down my heavy load;  
Goin' to spread my wings and cleave de air.

There is great beauty of sentiment too in such favorites as Steal Away to Jesus, Were You There When They Crucified My Lord, and Swing Low, Sweet Chariot.

And what have spirituals to do with jazz? Quite a lot,

as far as the music is concerned, and occasionally the words too. It is all a question of the spirit of the spirituals. Take Joshua Fit de Battle ob Jerico, for instance. The music is pure jazz, latest jazz, in fact—a perfect Charleston. And the words? The genuine Lindsay school. How is this?

Joshua fit de battle ob Jerico, Jerico, Jerico;  
Joshua fit de battle ob Jerico  
An de walls come tumblin' down.  
You may talk about yo' king ob Gideon,  
You may talk about yo' man ob Saul,  
Dere's none like good ole Joshua  
At de battle ob Jerico.  
Up to de walls ob Jerico  
He marched with spear in han';  
"Go blow dem ram horns," Joshua cried,  
"Kase de battle am in my han'."  
Den de lam ram sheep horns begin to blow,  
Trumpets begin to sound,  
Joshua commanded de chillen to shout  
An' de walls come tumblin' down.  
Joshua fit de battle ob Jerico, etc.

The music of Ev'ry Time I Feel de Spirit (interesting because of its peculiar six-measure periods) is pure jazz, too; My Way's Cloudy is another Charleston; Didn't My Lord Deliver Daniel still another; Little David Play On Yo' Harp is pure ragtime; and there are dozens of other examples. Hear them done right, and, if there is any music within you, you will feel the urge to rise from your seat and agitate your feet and your whole self in time to their coaxing swing.

It must have been music of simpler kind, though just as insidious, that carried the negroes of the coast belt of the South Atlantic States through their "ring shouts" in the old days. The "ring shout," whose ancestor was a primitive African dance, and whose descendant, perhaps, is the ruder jazz dancing of to-day, is banished from our land. It was such a picturesque thing, however, that it shall be preserved in the vivid description by the authors of Slave Songs:

"Old and young, men and women, sprucely dressed young men, grotesquely half-clad field-hands—the women generally with gay handkerchiefs twisted about their heads and with short skirts—boys with tattered shirts and men's trousers, young girls bare-footed, all stand up in the middle of the floor, and, when the 'aperichil' is struck up, begin first walking and by and by shuffling round, one after the other, in a ring. The foot is hardly taken from the floor, and the progression is mainly due to a jerking, hitching motion, which agitates the entire shouter, and soon brings out streams of perspiration. Sometimes they dance silently, sometimes as they shuffle along they sing the chorus of the spiritual, and sometimes the song itself is also sung by the dancers. But more frequently a band, composed of some of the best singers, and of tired shouters, stands at the side of the room to 'base' the others, singing the body of the song and clapping their hands together or on the knees. Song and dance are alike extremely energetic, and often, when the shout lasts into the middle of the night, the monotonous thud, thud of the feet prevents sleep within half a mile of the praise house."

What Weldon Johnson saw as a youngster in the South appears to have been even more exciting: "As the ring goes around, it begins to take on signs of frenzy. The music, starting, perhaps, with a spiritual, becomes a wild, monotonous chant. The same musical phrase is repeated over and over, one, two, three, four, five hours. The very monotony of sound and motion produces an ecstatic state. Women, screaming, fall to the ground prone and quivering. Men, exhausted, drop out of the shout. But the ring closes up and moves round and round."

It appears that where the "ring shout" survives to-day, among the negroes of the West Indian republics and South America, it is no longer religious, but strictly a social function; in other words, their jazz. But for that the spirituals cannot be blamed. Their true spirit at its best is expressed in the words of a negro mammy, the mother of twenty-two, only one of whom had survived, who said to Colonel Higginson "I likes Poor Rosy better dan all de songs, but it can't be sung widout a full heart an' a troubled spirit!"

## Bach Choir Sings at Sesqui

"Bach Choir Gives Magnificent Concert in Sesqui Auditorium"—such was the headline in the Philadelphia Public Ledger of July 9, in commenting on the program given the previous day by the famous Bach Choir under the leadership of Dr. J. Fred Wolfe. The major portion of the concert was devoted to excerpts from the Mass in B minor, which was exceedingly well received by the audience. Other numbers which also met with approbation were the chorus Cum Sancto Spiritu, Et Incarnatus, Crucifixus and Et Resurrexit, Sanctus and Hosanna in Excelsis. The final group consisted of choral numbers harmonized by Bach and sung without accompaniment. Emily Stokes Hagar, soprano, and Nicholas Douty, tenor, were the soloists, both of whom acquitted themselves in a thoroughly commendable manner. According to the Philadelphia Public Ledger the concert was one of the most impressive that has been given in the Auditorium.

## Anna Harris Scores in The Messiah

An unusually fine performance of The Messiah was given recently at Chautauqua, coming, as the local Daily stated, as a fitting climax to the Church Music Convention. Anna Harris, contralto soloist at Chautauqua for July, was highly praised for the depth of feeling she put into He Was Despised. In an article entitled Chautauqua, Albert Cotsworth stated: "Miss Waalkes and Miss Harris easily carried the solo honors. . . . Miss Harris had the rounded range to make Thou That Teltest become the brilliant moment it can be made. . . . They have the gift, the ambition, the energy and the courage which enter into the wider successes of maturer years. They met with ample approval and proved worthy the opportunity."

## FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

February 23, 1923.

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,  
AMELITA GALLI-CURCI.

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## RAVINIA OPERA

This season at Ravinia has been an epoch-making one. The "theater in the woods," as Ravinia has been nicknamed, is a unique organization. True, most of the artists who are singing at Ravinia, are either members of the Metropolitan Opera, Chicago Civic Opera, or Gallo opera companies, but it apparently is true that these singers do better work at Ravinia than anywhere else—this due to the happy surroundings of this unique theater. It has been said that grand opera in America is not popular; on the contrary, at Ravinia grand opera is very popular, if one considers the fact that night after night the theater is packed to capacity, and standing room as well as free seats are difficult to obtain. The success of an enterprise is generally due to the head of an establishment. A poor rider would have little chance to win a race even if permitted to guide a Man O' War. In everything there must be a head; there must be some one who knows his business, for it is perfectly true that a poor cook would spoil the best food. Ravinia's success, however, in a large measure is due to Louis Eckstein, who does not want to be boomed and who has been quoted as saying that "Ravinia is *THE* thing, and not Louis Eckstein."

The performances during the past week were up to the standard of Ravinia. On Sunday, Rigoletto was given with Florence Macbeth, Martinelli and Rothier in the leads. On Tuesday, La Juive was sung with Rethberg, Macbeth, Martinelli and Rothier. Wednesday, Manon was repeated with Bori, Chamlee and others.

On Thursday, the first performance this season of Lohengrin in German was given with Rethberg, Gentile, Johnson, DeFrere and Louis D'Angelo. Hasselmans conducted. A review of this performance will be published in these columns next week.

Friday night, Don Pasquale was given its second hearing with Bori, Chamlee, Basiola and Trevisan.

The week was concluded with the first performance of Fedora, with Gentile, Danise and Martinelli in the leads. Papi conducted. This performance will be reviewed after its second hearing.

## Ravinia Opera—and Not Ravinia Park

Believing that the word "park" is misleading when used in connection with Ravinia Opera, Louis Eckstein is making an effort to center public attention upon the official title of this musical institution, which is Ravinia Opera and Concerts. He points out that to those unacquainted with Ravinia's history and accomplishments, the word "park" suggests a place of passing entertainment rather than a permanent institution dedicated entirely to the presentation of one of the greatest of the art forms and holding a rightful place among the famous opera houses of the world.

During the fifteen years it has been a center of operatic production, Ravinia has won its place in the music world by its own merits. It has achieved a plane of excellence which is possible only when a great and permanent institution is behind an undertaking. Ravinia is such an institution, for it has at its command the most celebrated artists of the operatic world and it presents a complete repertory of the finest operatic works extant. To realize this one has only to take into consideration the fact that this year twenty-two different operas were given in thirty-four days, which is certainly proof positive of the broadly representative scope of its repertory.

Everything that is done at Ravinia is done with absolute regard for the highest artistic standards. Here opera is presented with every embellishment that will elevate it to the plane demanded by those who in this modern age are accustomed to all the accessories of stage-craft. Its scenery, coming from the hands of the best scenic artists, are models of stage decoration. Its costumes are elaborate and its properties are of the kind that make for realism.

There is a wealth of tradition clinging around Ravinia, and although it is known to its audiences only during the ten weeks of its season, its activities are continued throughout the entire year, for no sooner has the final curtain descended upon one season before work is begun in preparation for the season that is ahead. The Ravinia opera house is located in the midst of a beautiful forty-acre tract, and here, too, is a large studio building where tons of scenery are stored and which is the workshop of the scenic artists and property builders; a storehouse for costumes, three rehearsal halls, and offices. In every detail its equipment is complete.

Because of this permanency of the institution and the fact that its sole reason for being is that it may be a center of worthy operatic production, Mr. Eckstein feels that it should be known to the public at large as Ravinia Opera and Concerts—a title which sets forth its true function,—rather than as Ravinia Park. The word "park" is merely a designation of its location, this being the station name of the two railroads which carry passengers to its gates, but the institution itself is Ravinia Opera and Concerts. To the music lovers of this community the word "Ravinia," devoid of all modification, is the synonym for grand opera, and season after season Ravinia has demonstrated to the complete satisfaction of the entire music world that it is a major grand operatic institution, deserving of all the prestige to which such an institution is entitled.

## Hart House Quartet Plans Ocean to Ocean Recitals

An admirable contribution to the campaign of musical education throughout the Dominion of Canada is the arrangement just completed by which the Hart House Quartet of Toronto will provide ten programs to be broadcast from stations of the Radio Department of the Canadian National Railways, during the coming season, from Moncton, N. B., to Vancouver, B. C. The program will be made up of works and movements from quartet compositions of the masters, and the best modern writers. Each work and each movement will be introduced by a brief reference to the composer and an intimate presentation of the leading motif.

## Charlotte Lund in Operatic Recitals

Charlotte Lund, soprano, assisted by N. Val Pavey, pianist and baritone, will give a series of five operatic recitals at the Princess Theater, New York, on the following Sun-

day evenings: November 14, December 5, January 9 and 30, and February 20. The novelties and revivals of the Metropolitan Opera Company will be given, including The King's Henchman, Deems Taylor; Turandot, Puccini; Mignon, Thomas; Manon, Massenet, and a miscellaneous operatic recital. The order of presentation will be determined by the date of the Metropolitan premiere.

## Successful Eastman Summer Session

The Eastman School of Music in Rochester closed its summer session on July 28. The session opened June 23. In the opinion of Arthur See, director of the Eastman School summer sessions, it was not only the most successful of the school's summer sessions, but also proof that the school is offering the sort of educational opportunity for summer study that is in wide demand.

To substantiate this statement of opinion, Mr. See cites the much wider extent of territory contributing students to this session. Students were enrolled from Alabama, Georgia, Iowa, Kansas, Maine, Maryland, Massachusetts, Michigan, Minnesota, New Jersey, Nebraska, North Carolina, Ohio, Pennsylvania, Tennessee, Texas, Vermont, District of Columbia and West Virginia, while, as is to be expected, a large majority of students came from New York state. The total enrollment at the session was 537. Of those students the larger number were at work in studios receiving private instruction from members of the regular faculty of the school. But the minority of course students this year was a large one and consisted of mature and earnest men and women, engaged in music as a business.

This year, eight new courses were added to the summer curriculum of the Eastman School, and its faculty materially increased. Moreover, the work in courses established for teachers of music was broadened so that it might cover preparation for all demands made by public school music departments and meet the needs of teachers who conduct private studios. That this was successfully done is indicated by the many personal expressions of satisfaction made by students to Mr. See. The student body has plainly been given the training that it came to Rochester to get.

The session has been made interesting by provision of a program of concerts to which all students have been admitted. There have been three evening concerts in Kilbourn Hall and eight afternoon recitals. The evening concerts were given by members of the faculty and the afternoon recitals by advanced students, assisted on some occasions by faculty members. The attendance at these concerts was large and audiences have been enthusiastic.

While the Eastman School has been conducting its school work at home, it has also been sponsor for musical enterprises abroad. The Eastman Theater orchestra played a series of concerts at Conneaut Lake, Pa., Guy Fraser Harrison conducting, which series was arranged by Mr. See.

An outstanding success was made by the Rochester Opera Company at Chautauqua Assembly, the company appearing in repertory in five performances. The company is now at Conneaut Lake, where its members have appeared in concerts and where it is presenting opera for a two weeks' engagement, opening on August 9. Vladimir Rosing is in charge of the company's productions, and Emanuel Balaban is its conductor.

## Hans Hess Entertains Students

An interesting and most delightful event was that of August 1, at the home of Mr. and Mrs. Hans Hess, in Ravinia, where a gathering of Mr. Hess' summer class of



HANS HESS

cello students made the afternoon and evening a most enjoyable occasion. The light rain did not prevent a spirited swimming party at the beach, after which a delicious supper was served before a warming log fire. While only forty were present, they were representative enough of the class to provide an interesting musical program.

## Coenraad V. Bos in Berlin

Coenraad V. Bos, well known accompanist and coach, is spending August and September in Berlin. In the fall he starts a long concert tour with Myra Mortimer, appearing in Sweden and Norway in October, Germany and Austria in November, Holland in December, Russia in March and England in April.

## Robert Strehl Emerson with Briggs, Inc.

Management Ernest Briggs, Inc., announces that Robert Strehl Emerson has been added to its official staff as publicity and routing manager. Last season Mr. Emerson was associated with Georgette Leblanc at the time of her American tour.

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**HENRY HADLEY HELD IN HIGH REPUTE BOTH AS COMPOSER AND CONDUCTOR**

Probably the Best Known of Contemporary American Composers, Having Written Many Well Known Operas as Well as Symphonic and Choral Works, and Over 150 Songs—His Opera, *Cleopatra's Night*, Produced at Metropolitan—Associate Conductor of the New York Philharmonic Orchestra

Henry Hadley, probably the best known of contemporary American composers of serious music, associate conductor of the New York Philharmonic Orchestra, who has just been leading that organization at the Stadium Concerts, was born in Somerville, Mass., in 1874. He showed marked ability in musical composition before he was twelve years old. Under the instruction of his father, who was well known throughout eastern Massachusetts, as musician, conductor and teacher, he learned to play the piano and violin and composed fluently in the lighter forms of music before he had studied theory. His first studies in composition were at the New England Conservatory of Music under Stephen Emery and George W. Chadwick. At the age of twenty he composed his first serious work for orchestra, an overture, *Hector and Andromache*, performed in New York under Walter Damrosch at a concert of the Manuscript Society in Chickering Hall. He had carried on the study of violin coincidentally with composition. In the summer of 1894 he went to Vienna to study counterpoint with Eusebius Mandyczewski, and while there completed his Ballet Suite, No. 3, which was heard first at a concert of the Manuscript Society, New York, under the late Adolf Neuendorf, and was afterwards included in the repertory of Sam Franko's American Symphony Orchestra. Mr. Hadley was appointed director of the music department at St. Paul's School, Garden City, L. I., in 1895, a position he held for seven years. He composed the following works during that remarkably fruitful period: two symphonies, *Youth and Life*, first produced under Anton Seidl at a concert of the Manuscript Society in 1897; and *The Four Seasons*, which won the New England Conservatory and the Paderewski prizes in 1902; an overture, *In Bohemia*, first produced in Pittsburgh by Victor Herbert; an overture to Stephen Phillips' tragedy, *Herod*; a cantata, *In Music's Praise*, which won the Oliver Ditson Company prize and was first produced at Carnegie Hall, New York, by the People's Choral Union in 1899; an *Oriental Suite*, produced at a Sunday concert at the Metropolitan Opera House under the composer's direction; 150 songs, and the incidental music to two plays, *The Daughter of Hamlet*, and *Audrey*. Of these the *Four Seasons* symphony has been the most widely heard, having been performed in all the principal cities of the United States, in London under Sir Villiers Stanford, and in Warsaw under Mylinaski. After leaving St. Paul's school, Mr. Hadley composed a comic opera, *Nancy Brown*, and then went to Europe again (1904), where he continued composition and appeared in many cities as a conductor. His tone-poem, *Salome*, was performed under his direction in Berlin, Cassel, Warsaw, Monte Carlo, Wiesbaden, etc., and was also heard in the United States, where it was first played by the Boston Symphony Orchestra, April 12, 1907. In 1908 he became attached to the Stadt-theater at Mayence, where he brought out a one-act opera, *Safie*. The first performance was on April 6, 1909, with Marguerite Lemon in the leading role. Meantime his rhapsody, *The Culprit Fay*, had won the \$1,000 prize offered by the National Federation of Musical Clubs (America), and in May, 1909, the composer returned to this country to conduct its first performance by the Theodore Thomas orchestra. He then accepted an appointment as conductor of the Seattle (Wash.) Symphony Orchestra and began his duties in October, 1909. Other compositions are a third symphony (1906); a symphonic fantasia (1905); a lyric drama, *Merlin and Vivian*, for solo, chorus and orchestra (1906); a concert piece for violoncello and orchestra (1907); a church service, seven ballads for chorus and orchestra, a string quartet, a piano quintet, a violin sonata and over 150 songs.

Following the two years he was active as conductor in Seattle, he became conductor of the San Francisco Symphony (1911-1915).

In 1917 his three-act opera *Azora* (text by David Stevens), was presented by the Chicago Opera Company in Chicago and in New York under the composer's direction. In 1918, marked by his marriage to Inez Barbour, he produced his one-act opera, *Bianca*, based on the play, *The Mistress of the Inn* (Goldoni) by Grant Stewart, with the Society of American Singers, New York, and in 1919 his two-act opera, *Cleopatra's Night*, text by Alice Leal Pollock, based on Theophile Gautier's short story, *Une Nuit de Cleopatre*, was produced at the Metropolitan Opera House with Madame Alda in the title role.

His later orchestral compositions include a fourth symphony, *North East South and West*; tone poem, *Lucifer* (based on Vondel's poem); tone poem, *The Ocean* (based on Louis K. Anspacher's poem); overture, *Othello*.

He also has composed *Ode-Music* (Henry Van Dyke), for chorus, soli and orchestra, written for the Worcester, Mass., Festival, 1917, which he conducted; and *The New Earth* (text by Louise Ayres Garnett), for chorus, soli and orchestra.

In 1923 he composed *Resurgam*, in memory of his father (text by Louise Ayres Garnett), for the Cincinnati Festival under Frank van der Stucken. This work was conducted the following year by Mr. Hadley at the Worcester Festival, of which he was conductor in 1924.

In that year he also appeared as guest-conductor in Europe, producing his *Resurgam* with the London Choral Society in Queen's Hall, and his tone-poem *The Ocean*, in Amsterdam and Stockholm. His latest work (opus 100) is entitled *Mirtil in Arcadia* (text by Louise Ayres Garnett), for double chorus, chorus of children's voices, six soloists, a reader and orchestra. In 1920 he was made associate conductor for the New York Philharmonic Orchestra, which organization he has conducted over one hundred times.

The very magnitude of Mr. Hadley's output is a certain indication of its salient character—spontaneity. This does not imply cheapness, else the extraordinary recognition of his ability could not have been achieved, and it does not imply hasty work. The gift of melody is his in greater degree, perhaps, than it is of any other contemporary American composer, and he has the courage to write melody in his works without straining after recondite and extra-musical effects and atmosphere. His music is always sane and inspiring. It is modern in freshness and buoyant in-

dividuality, and it is written with sufficient regard for established principles in art to gratify those whose taste and judgment still incline to formal expression. His orchestration from the beginning has been skillful and certain, and the magnetic, nervous mastery he assumes over an orchestra makes him a distinguished figure in that branch of his activities as well.

**Josef Adler En Route for Japan**

Of unusual interest and significance is the announcement that Josef Adler is sailing for Japan and will give many people in the interior of that country their first opportunity to hear Occidental music. Mr. Adler left New York on August 10 en route for San Francisco, where he will embark for the Orient.

Before leaving the metropolis the pianist stated that the purpose of his tour is entirely dissimilar to that of the many artists who have gone to Japan to concertize in the larger cities. Mr. Adler's aim is strictly educational in scope; and, while he will play in some of the larger centers, the major portion of his engagements will be in the interior in the smaller cities and towns where the inhabitants have never heard western music. Many recitals will be given in the colleges, high schools and music schools, and the programs presented will be arranged in such a manner as to enable the students to get a comprehensive idea of the development of Occidental music. His historical program will begin with Rameau and continue with compositions by Scarlatti, Bach, Mozart, Beethoven, Chopin, Glinka, Balakireff, Liszt, Rubinstein, MacDowell and Rachmaninoff. By presenting a program of this character and playing in the smaller centers it is Mr. Adler's purpose to help the Japanese, through comparison of their music with the Occidental output, to develop their own music and create something which will be of importance to the entire musical world. Among the places in which he will be heard are Yokohama, Tokio, Osaka, Kobe, Kyoto, Nagasaki, Fukuoka,



Photo by Mishkin  
**JOSEF ADLER**

Sendai, Nara and Kamakura. In addition to appearing in recital, Mr. Adler will play with an orchestra composed entirely of Japanese.

That the pianist is well qualified to achieve the purpose of his tour is evidenced from his standing as a musician. He is well known as pianist and teacher. His engagements have included appearances as accompanist and ensemble player with Ysaye, Willem Willeke, Cornelius Van Vliet, Rosa Raisa, Titta Ruffo, the Letz Quartet and the Lennox String Quartet. He has been active in New York for the past ten years.

Mr. Adler is making this tour to the Orient in conjunction with Iwao Fukui, who has studied piano with Mr. Adler and also is a violin pupil of Hans Letz. Mr. Fukui is a member of one of the most influential families in Japan. His grandfather founded a preparatory school for boys and also established the Y. M. C. A. in Japan, and before his death was president of that organization for twenty years.

Mr. Adler's tour will keep him away from the metropolis at least until November 1.

**Engagements for Klibansky Pupils**

Sergei Klibansky announces new engagements for several of his pupils. Helen Eastman, Anne Louise Elliott, and Ruth Witmer have been engaged for the Hopkins production of Frank Harling's jazz opera, *Deep River*, which is scheduled to open in Philadelphia in September.

Sam Wolf, who gave a successful concert in Atlantic City recently, has been reengaged for several concerts.

Fannye Block and Vivian Hart are to be soloists at the Maine Festival. Miss Block and Lotta Madden have made several appearances with the Goldman Band.

Aimee Punshon has been substituting at the Fifth Avenue Presbyterian Church, New York. She also sang at a Columbia University concert in July.

Mr. Klibansky has returned to New York from Chicago, where he conducted his third successful season of master classes at the Chicago Musical College.





SUMMER MASTER SCHOOL OF MUSIC AT WINTHROP COLLEGE, ROCK HILL, S. C.

Pictured in the first row (left to right) Prof. Walter B. Roberts, director of the music department; Mignon Sutorium, soprano; (the little girl is Cecelia Abrahams, a six year old prodigy from Charleston) Conal O'C. Quirke, master teacher of voice; President Johnson; Mrs. Whittington, and Dorsey Whittington, head of the piano master school. These artists have secured such splendid results this year that they have been engaged to hold the master classes again next summer. Mr. Whittington sailed on the S.S. Ohio on August 6 to play in England and Germany. (Thackston photo.)

## MUSIC ON THE PACIFIC SLOPE

### SEATTLE, WASH.

SEATTLE, WASH.—Two summer concerts of decided importance and merit have been given within the past two weeks. At the stadium, Ernest Davis, tenor, repeated his tremendous success of last year, attracting an exceedingly large and enthusiastic audience for his open air performance. Mabel Austin, soprano, was the assisting artist, and added materially to the interest of the program. John McCormack, assisted by William Van Der Burg, cellist, and Edwin Schneider, pianist, drew his usual capacity house. It was Mr. McCormack's first appearance after his Oriental tour, and he found that his popularity had by no means decreased during his absence.

Louis Victor Saar, composer-pianist, was presented in recital at the Olympic Hotel Spanish ballroom. The program was devoted entirely to Mr. Saar's compositions, many of which were being heard for the first time in Seattle. Added interest in the program was evidenced because Mr. Saar chose for his assisting artists two of the Northwest's prominent musicians. Margaret Moss Hemion, soprano, sang charmingly two groups of songs, while George Kirchner interpreted with Mr. Saar a cello and piano sonata. The concert was sponsored by the Washington Federation of Music Clubs.

The annual midsummer concert, sponsored by the Fine Arts Department of the University of Washington, was given at Meany Hall by Dean Irving M. Glen, baritone, and Iris Canfield, cellist. Both musicians are artists whose reputations never fail to draw large audiences, and this concert proved once again their unflinching popularity. Dean Glen was assisted at the piano by Ruth Allen, while Miss Canfield's accompanist was Leone Langdon.

One of the unusual and different programs of the past month was that given by Em. Merr. Booker, negro tenor, at the Cornish Theater. Mr. Booker gave a program devoted almost entirely of negro spirituals and was warmly applauded. Arthur Campbell proved a capable accompanist.

Jacques Jou-Jerville, vocal teacher of Seattle and the Northwest, reports excellent enrollment in his summer classes. In addition to Mr. Jou-Jerville's teaching activities, he is directing the rehearsals of the Seattle Civic Opera Company, which is now preparing several operas for presentation during the fall and winter. Mr. Jou-Jerville has also prepared, with the help of the Coliseum Concert Orchestra, a number of operatic sketches which have been used as prologues for screen presentations.

Corynn Kiehl, talented young pianist from the class of Harry Krinke, was heard in an attractive piano recital at the Bellingham Normal School.

The Howe College of Music recently announced the award of several scholarships to deserving and talented young students, the scholarships to be in full effect during the 1926-27 season. Those receiving awards were Marie Herzman, piano; Hazel Cameron-Hayward, piano; James



LILLIAN GUSTAFSON, (right) soprano, with Irene Frank, dancer and teacher of Hollywood, Calif., at Maricopa Point, a mile and a half west of El Torro and a mile above the Colorado River. The Canyon is ten miles wide at this point.

## AMUSEMENTS

**MARK STRAND** BROADWAY AT 47th STREET  
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"THE AMATEUR GENTLEMAN"  
with RICHARD BARTHELMLESS  
A First National Picture  
STRAND SYMPHONY ORCHESTRA

M. Wilhelm and Marjorie Randolph, piano; Lawrence Anderson, violin; Donald Strain, cello, and Emerence M. Parenteau, voice.

Vera Ullo, teacher of piano, has announced the opening of a studio in the Hotel Georgian.

Summer School registration at the Cornish School has exceeded expectations this season, and many activities are in progress. Arthur Hubbard, Myron Jacobson and Calvin B. Cady are the noted guest teachers on the faculty, in addition to the large number of the regular faculty who are busy this summer.

Sunday evening musicales at the Wilsonian, under the direction of Mrs. E. H. Worth, are continuing popular. July 11, Kuria Strong presented Virginia Strong, soprano, and Charles Stay, tenor, assisted by Nona Campbell at the piano. July 18, T. Francis Smith presented several of his vocal pupils, while July 25 E. H. Worth also presented several of his vocal students.

Vocal students of J. W. Bixel were presented in recital, July 28. Those participating were Mrs. William Bevan, John Moran, Clara Sackett and F. L. Fieldstad. J. H.

## SAN FRANCISCO, CAL.

(Continued from page 5)

studying in Paris. Miss Morse is one of San Francisco's vocal teachers and singers.

Benjamin S. Moore, organist and choirmaster of Trinity Episcopal Church, gave a well selected and skillfully interpreted organ recital at Temple Emanu-El.

Redfern Mason, music editor of the San Francisco Examiner, with Mrs. Mason, enjoyed a well deserved vacation motoring through Northern California.

Germaine Schnitzer, French pianist, who is teaching at the Master School of Musical Arts of California, gave a series of six historical recitals in Wheeler Hall Auditorium under the auspices of the University of California. Upon each occasion, Mme. Schnitzer was greeted with enthusiasm and deep appreciation by her large audience of musical connoisseurs. Mme. Schnitzer is also establishing for herself here a fine reputation as a teacher. Her many pupils are enjoying their work with her and as a result receiving invaluable assistance under her splendid guidance.

Rosalie Housman, composer, pianist and critic, who, for the past ten years has been residing in New York, is in San Francisco for a visit of several months with her family. C. H. A.

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## CHICAGO

## DRAKE PUPIL FILLS NUMEROUS ENGAGEMENTS

CHICAGO—A young artist who is rapidly making a place for herself in Chicago musical circles is Nola Arter, mezzo-soprano, of Kewanee (Ill.). In addition to her position as soloist at St. James Episcopal Church, Miss Arter has filled numerous engagements in and around Chicago during the past season. She was engaged recently to sing for the Piano Club of Chicago. She also appeared as assisting artist on a program with Glenn Drake, her teacher, at a meeting of the Rotary Clubs of St. Joseph and Benton Harbor (Mich.), on July 28. On July 29 she appeared in a recital at Bush Conservatory, where she will teach during the coming season.

## WHO!

A young Chicago singer is advertised by her manager as "the soul that sings." Now here comes the MUSICAL COURIER with the picture of Raquel Meller on Page 5, with the following caption: "In Spain they describe the art of Raquel Meller by calling her 'El alma que canta—The Soul that Sings.'" Where, oh where, did that Chicago singer and her manager get Meller's quotation? Imitation is surely the sincerest mark of appreciation, and we hope that some day the young Chicago singer will be in the class of Raquel Meller.

## THE KINSEYS OFF TO WYOMING

Carl D. Kinsey, general manager of the Chicago Musical College, his wife, Edythe, secretary of the school, and his son, Myron D. Kinsey, assistant manager of the College, left on August 1 for Buffalo (Wyo.), where they will spend this month on a ranch. The Kinseys will return to Chicago in September, after enjoying a well earned vacation. How they spend their time will soon be told graphically, as kodak pictures will be published in our illustrated section.

## BONELLI A VISITOR HERE

Among the distinguished visitors who called at this office last week was Richard Bonelli, popular baritone of the Chicago Civic Opera Company. Mr. Bonelli passed through Chicago on his way to California, where he will be soloist

with the Seven Arts Society at Long Beach, after which he and his wife will enjoy a month's vacation in California. In September Mr. Bonelli will be heard as leading baritone with the San Francisco and Los Angeles opera companies, singing Valentin in Faust, the High Priest in Samson and Delilah, Count Di Luna in Trovatore, Germont, Sr., in Traviata, and the American Consul in Butterfly. After a concert tour late in October Mr. and Mrs. Bonelli will return to Chicago.

## A NEW JOB

Eleanor Everest Freer has been elected director of the music department of the newly formed Old Illinois Society of the Fine Arts.

## EMERSON ABERNETHY BROADCASTING

Emerson Abernethy, baritone, of the Bush Conservatory faculty, who was engaged by WMAQ, broadcasting station of the Chicago Daily News, to give a series of programs in German, French and Italian, will give the second program of the series on August 20 at 9:00 P.M. An all-French program, consisting of both classics and modern songs, will be broadcast by Mr. Abernethy.

## BROADCASTING FROM BEDUSCHI STUDIO

Among the most active professional pupils of Umberto Beduschi are Emil Rousseau, tenor, who will appear in concert under the management of Harry and Arthur Culbertson, at Laramie (Wyo.), on August 17; at Greeley (Col.), August 18; at Dennison (Col.), August 19, and at Boulder on August 21.

William Davies, tenor, will continue as soloist at the Temple and as choir director at the Park Manor Congregational Church, and will sing for the Irving Park Woman's Club and Albany Park Woman's Club in the near future.

Lawrence K. Wiley, tenor, has been engaged for the Cuyler Methodist Church in Oak Park.

William Rogerson has just returned from a splendid success in Colorado, where he gave two recitals, on July 25 and 29.

## JEANNETTE DURNO'S STUDENT ACTIVITIES

Jeannette Durno presented the fourth recital in the series given by her professional students for the summer master class, on Friday evening, August 6, in her studio. Hilda Eppstein, the talented young pianist, gave the entire program, which included compositions by Bach, Beethoven, Liszt, Brahms, Rachmaninoff, Sternberg, Ravel and Chopin.

A series of radio recitals will be broadcast over station WMAQ by professional students of Miss Durno on the following dates: August 10, by Hilda Eppstein; 18, Louise Hoffman and Franklyn Schneider in compositions for two pianists; 20, Olga Sandor, and August 24, Dorothy Wright.

## JOHN J. HATTSTAEDT SPENDING VACATION IN EAST

John J. Hattstaedt, president of the American Conservatory, is spending the month of August in the East. After a week's visit in New York City, he will be at Poland Springs, Me., for the remainder of the time.

## KUBAN COSSACKS CHORUS HEARD

A concert by the combined Cuban Cossacks chorus and the Ukrainian Lysenko's Choir of St. Nicholas Church, was given on Saturday evening, August 7, at the Chopin School Assembly Hall, under the direction of Sergei Sokoloff. Numbers on the program were by Tchaikowsky, Rimsky-Korsakoff, Rubinstein, Nizankovsky, Davidovsky, Koshaiz, Nishtensky and Sokoloff. The chorus and conductor did very well.

It was interesting to note that the first advertisement in the program was that of an undertaker, who has a lady assistant and also to notice on the program "please deal with those business men whose firms are advertised here, because they give the best assurance of their honest, quickest and reliable service."

## GUNN SCHOOL NOTES

Mme. Luella Melius, Virgilio Lazzari, and Vittorio Trevisan of the Ravinia and Civic Opera companies, acted as judges of the contest which awarded the scholarships at the Gunn School of Music in the classes of Frantz Proshowsky, on Friday, July 30.

The Galli-Curci scholarship was won by Marion MacAfee; the Tito Schipa scholarship by Maude Bouslough Minnema, and because of exceptional merit, the third scholarship was donated by Luella Melius to Ruth Kuehler. Mr. Proshowsky resumed his teaching on Monday, August 2, with a large registration especially in the classes

in which he discusses problems of vocal methods and interpretation.

Thelma Holm Erickson, pupil of Glenn Dillard Gunn, assisted by Frances J. Normand, pupil of Burton Thatcher, gave a recital in the Auditorium of the Gunn School, on Wednesday evening, August 4. The program presented was a comprehensive one. Mrs. Erickson played the C minor Polonaise and eight of the important preludes of Chopin, displaying brilliant technical command of the instrument and a strong understanding of its capacity for tonal contrast, being particularly successful in the great D minor prelude.

Her gift for lighter music was displayed in the charming Sapellnikoff Gavotte, and she gave a virtuososo account of the Dohnanyi Rhapsody in C. Miss Norman has a fragile voice, but one of attractive quality, and she showed good evidence of the careful vocal and musical training that distinguish the work of her teacher, Burton Thatcher. She sang a Mozart aria and lesser works by Harling and Ronald.

## HENRIOT LEVY'S SUCCESSFUL REPERTORY CLASS

Henriot Levy conducted a most successful repertory-teachers' class this past summer at the American Conservatory. The classes met twice a week for two hours, and consisted of playing members and auditors. The results were so satisfactory that Mr. Levy is planning to hold a similar class during the winter terms.

## BUSH CONSERVATORY SUMMER SCHOOL CLOSES WITH BRILLIANT RECORD

The Summer School just closed was one of the most successful in the history of Bush Conservatory, with a larger enrollment than in any previous season. A review

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of the class schedule shows that during the five-week period a total of three-hundred and fifty classes were held in the Normal and School Music Departments. In addition there were fifteen Repertory classes in piano, voice and violin, and eighteen artist recitals.

Owing to the unprecedented demand for post-season study, many of the teachers have deferred their plans for vacations and are remaining at the Conservatory from two to four weeks longer to give their pupils opportunity for further study. Among those remaining over are Edgar Brazelton, Arthur Dunham, Emerson Abernethy, Bruno Esbjorn, Elsie Alexander, Rowland Leach, Glenn Drake, Jessie Willy and Harry Carlson.

A number of students who found it impossible to attend the Summer School, enrolled at the Conservatory last week for post-season study. One of the late arrivals was Robert N. Pearson, director of Minnesota College, Minneapolis (Minn.), who came in for organ work with Arthur Dunham.

Franklin Briggs, of Swift Current, Saskatchewan, Canada, a former pupil of Edgar Brazelton, returned to continue her studies with him.

Mrs. Sallie Steele Prosser, organist of Greenwood (Miss.), returned for special study in conducting and choir work with Harry Carlson.

Kathryn Quinn of Butler (Pa.), has resumed her organ work with Jessie Willy.

RENE DEVRIES.

### Briggs Having Busy Season

Ernest Briggs, president of Management Ernest Briggs, Inc., announces that his opening attraction of the season will be the tour of Clara Clemens in her production of Joan of Arc, as given at the Walter Hampden Theater with the Hampden Players and also at Columbia University, New York, and in Detroit, at the Schubert Lafayette Theater under the auspices of the Alumnae Association of the University of Michigan. This tour will begin with the summer resorts, Lake Placid, Newport and Bar Harbor, and will continue until the holidays, covering points east of the Mississippi.

The Princess Pat's Band begins late in August and tours the Central West until November, with an organization of thirty-five people, giving programs similar to those which won them honors at the British Empire Exhibitions.

The Tony Sarg Marionettes start early in November and continue until June 1, 1927, appearing from Coast to Coast



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ERNEST BRIGGS

with new plays, Ali Baba and the Arabian Nights. This is the eighth season of the Marionettes with the Briggs Management.

Ratan Devi, with East Indian Tambura and Elizabethan Virginals, will tour with Alice Singer, harpist, who plans recitals in New York and Chicago and a tour chiefly in the Middle West.

Arna Hemi, who made a success of her first tour last season, will repeat the Peer Gynt programs with Grieg music and the Lady from the Sea with MacDowell music.

Ingeborg Torrup, Danish dancer, who is specializing on her Edgar Allan Poe program, opens at Cincinnati at the Zoo pageant which follows the grand opera season and continues in the East. Ronny Johansson starts her second American tour in October, immediately after her return from Stockholm. The Spanish Symphonic Ensemble will appear in recital in New York with a distinguished artist who will tour with this organization in the spring of 1927, with Julian Huarte as conductor.

Other concert attractions include the Tollefsen Trio, Elsie Baker, Lucy Marsh, Rose and Charlotte Preselle in two piano recitals, Catherine De Vogel, Dutch pianist, and Charles Carver, basso.

Ruth Page, American dancer, who will appear at the Metropolitan with the Metropolitan Opera Company next season, will arrange to have time for a few concert engagements and also will appear with the Bolm Ballet on tour.

### American Institute Notes

Kate S. Chittenden, dean of the faculty of the American Institute of Applied Music, sailed from Montreal on August 7, for a six weeks' tour of the Scotch Lakes. She will be accompanied by Annabelle Wood, member of the faculty of the Institute. Miss Chittenden has been spending the month of July in Murray Bay, Canada.

The American Institute of Applied Music has had one of the most successful summer sessions in the history of the school. A large number of students were enrolled including not only those who are training for piano teachers but also teachers of experience from the West and South.

The enrollment shows students registered from California, Georgia, North Carolina, New York, New Jersey, Pennsylvania, Rhode Island, South Carolina, South Dakota and Tennessee.

A series of Wednesday noon recitals were given each week by members of the faculty and guest artists. Frequent "impromptu" teas were given on the hottest days, and in every way the session has been made enjoyable as well as instructive.

### Pacific Coast Critics Laud Gabrilowitsch

Ossip Gabrilowitsch made his first Pacific Coast appearance as conductor when he appeared in the fourth concert of the San Mateo Philharmonic Society at the Hillsborough District School Grounds, on July 18, conducting the San Francisco Symphony Orchestra. That he created a splendid impression was evident from the critical reports which appeared in the dailies of July 19. According to the San Mateo Times: "His method of conducting is at once simple and dignified, with a quiet reposefulness which seems to give authority and poise to his players. He is a musician of large experience and knowledge, and the years of mastering piano playing, in which he is excelled by perhaps no pianist of the present day, has helped to bring a sense of perfect balance and care in tonal effects—sometimes lacking in conductors—Gabrilowitsch conducts entirely without score, his memory serving him perfectly, that being another factor a great pianist can bring to his assistance in directing an orchestra. Each motion and impulse of his hands and body while directing have a meaning for his players, so quietly yet forcefully does he cue the men. There is a dignified gracefulness in his personality as he draws forth from the orchestra lovely poetic patterns or reaches the heights and depths of emotion. His work is well thought out, yet to the listeners is given the effect of inspiration of the moment. That should be so, and to say it of a conductor is high praise, for a purely artistic creation, never should show its working skeleton. There is knowledge and logical thinking back of Gabrilowitsch's score readings; otherwise his effects would be less fine. He gives out sincerity, purpose and intellectuality, as well as keenly awakened emotionalism."

Mollie Merrick, in the Burlingame Times, was equally enthusiastic in praise of the pianist-conductor, reviewing the concert in part as follows: "Ossip Gabrilowitsch is one of the great conductors of the earth—a musician whose sincerity and inspiration are apparent to all who attend one concert which he directs. Those who were fortunate enough to enjoy the very splendid program which he gave at the San Mateo Philharmonic outdoor concert saw a master at work and heard unforgettable music. . . . Ossip Gabrilowitsch conducts from memory only because printed pages would hinder the fine play of the music which has completely taken possession of him."

The following splendid tribute was paid the conductor by Charles Woodman in the San Francisco Call: "While Gabrilowitsch has charmed large audiences here as a pianist, this was his first appearance as a conductor, and he distinguished himself with the spirituality of his interpretations and the profundity of his musicianship. He conducted the entire concert without a score, showing himself to be 'possessed' of the music as one who has drunk deeply at the well—so deeply that the beauty of its melodies and harmony flowed out, one might say, from his hands like a bubbling spring."

### San Carlo's New York Season Begins September 13

The annual New York season of Fortune Gallo's San Carlo Grand Opera Company will open on Monday evening, September 13, at the Century Opera House, and last for four weeks' duration, with the regular Saturday matinees.

An addition to the organization will be the new San Carlo Grand Opera Ballet, specially organized for the San Carlo company, and headed by Maria Yurieva and Vechslav Swoboda, dancers of the Moscow Art Theater. This will be a permanent feature of the San Carlo organization and will make its first appearance here with the season at the Century.

Among the new artists to be heard here this season are several native Americans, and at least five importations. Among the Americans will be Rose des Rosiers, a young Holyoke, Mass., soprano, who won her operatic recognition in Paris and whose first appearance in America, with the San Carlo in Pittsburgh was a distinct success. The importations include, among others: Ismaele Voltolini, tenor; Lorenzo Conati and Gino Lulli, baritones; and Andrea Mongelli and Vincenzo Viola, basses. Carlo Peroni will be the musical director for the season. Other new artists are to be announced later.

Among the artists heard here in previous seasons, who will be featured again, are included: Bianca Saroya, Clara Jacobo, Consuelo Escobar, Gladys Axman, sopranos; Bernice Schalker and Philine Falco, mezzo-sopranos; Franco Tafuro, Dimitri Onofrei and Francesco Curci, tenors; Giuseppe Interrante, baritone, and several other regular San Carlo artists.

### Helen Fouts-Cahoon Busy

Helen Fouts-Cahoon has recently sung at the following concerts: Bartlesville (Okla.), where with George Kemp, organist, she dedicated the only Aeolian organ in the state at the home of Mr. and Mrs. L. E. Phillips; Bloomington (Ind.), for the State University School, with Florence Barbour, pianist; Terre Haute (Ind.), Summer Normal School, with Bomar Cramer, pianist; Oxford (Ohio), Miami University Summer School, and Wittenberg College at Springfield (Ohio), also with Bomar Cramer and Esther Muenstermann, contralto, of Chicago.

### The Riminis in Verona

Giacomo Rimini and his wife, Rosa Raisa, are now enjoying a well deserved rest in their villa near Verona, where they are spending the month of August after a very busy season with the Chicago Civic Opera and at La Scala in Milan. Raisa and Rimini will sail for the United States in September.

### Rena MacDonald in New York

One of the visitors to the MUSICAL COURIER office last week was Rena MacDonald, associate to L. E. Behymer, concert manager of Los Angeles, Cal.

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## LEONARD LIEBLING, THE AMERICAN CRITIC

Opinions of the Gifted Writer About His Country and About the Present Age

(Reprinted from the Mundo al Día, Bogota, Colombia, South America)

The mercury in the thermometer was close to zero. The morning was clear and the people wrapped in heavy winter overcoats walked rapidly up and down wide Fifth Avenue.

Leonard Liebking, the famous critic, writer and publicist, was found in his editorial office located at the Musical Courier, near the great public library of the metropolis.

Tall, strong, and with typically American characteristics, the genial critic reveals in his personality all the power and stimulative interest of his productions.

The fluency of his speech, used with esprit and an irony exceedingly graceful, reminds me of the incomparable Felipe Sassone. Liebking, when he speaks, lisps like Don Ramon del Valle Inclan.

On the thick glass which covers his wide desk, there are many typographical proofs awaiting correction, a pile of blank manuscript paper, many letters, and all the daily newspapers. The office is severely plain but artistic in its arrangements. The thermometer there indicates 26 degrees above zero. Liebking says:

"Our ignorance about the American Spanish-speaking countries is certainly deplorable, and such ignorance is due only to the negligence of our press with reference to Spanish-American affairs. Our daily newspapers, unfortunately, are disappointingly and exclusively local. Today, for instance, when the press of the whole world dedicates pages and pages to comment upon Coolidge's speech, the front pages of our journals are dedicated to informing the public of the latest Broadway scandal without paying more than passing attention to the great importance of the statements made by the executive.

"Last year," Liebking went on, "I assisted at the National Newspaper Men's Convention. I made a speech about the advisability of abolishing in our daily newspapers the immoral practice of featuring all classes of social scandals, of crimes, and other shameful events. A prominent New York newspaperman answered my speech declaring that he fully agreed with my point of view but stating also that 'it was what the public wanted.' I refuted the conception of the distinguished editor because I am convinced that the public takes what it receives. Unfortunately, we are living in an era of unusually keen commercial rivalry and every paper desires, at no matter what cost, to surpass the circulation of the others in order to obtain control of the most advertising. The people of this country have taken 'success' as their final ambition and success here means the largest amount of money.

"This example and influence now are spreading out everywhere. Yes, ethically we are spoiling the world. We export jazz, boxing, millionaires, movie stars, and films of wild life. Moreover, we have created a caricature of Olympia: Hollywood. In Europe, our boxers, our negroes who play jazz, and our moving picture stars, have almost corrupted the artistic and intellectual atmosphere of that continent."

A pause. I lit a cigarette and the critic continued: "If I went out to preach this in the streets and in the universities, I should waste time. My voice would be like an outcry in the desert. . . . A feather fluttering in a tempest. . . ."

He pushed back his arm chair, changed the tone of his voice, passing from idealism to reality, and said to me:

"I do not intend to criticize my country. This nation must be taken as it is. It is great as it is. Its destiny may be like that. The psychology of the United States is just as strange as its population is cosmopolitan. This peculiar and unprecedented mixture of races, of customs, of castes, and of characters, in melting together has produced a new, perplexing, and profoundly commercial race."

I suggested the topic of art and Liebking replied at once: "Here art does not exist solely for the sake of art, but

Luis C. Sepulveda, the well known newspaper writer of Colombia, who has been residing in New York for some years, has interviewed one of the most famous art critics of the United States, Leonard Liebking, whose photograph, dedicated to our periodical, appears on this page. Liebking is a restless, keen and ready spirit. He publishes weekly in the MUSICAL COURIER a feuilleton called "Variations;" and daily in the great newspaper, The New York American, a department, a facsimile of which we also reproduce—about the principal musical events. Liebking is an American newspaper man who has attained a much deserved world reputation for his admirable artistic feeling and for the extraordinary success of his critical articles.—Editor Mundo al Día.

and seats shall see that Mr. and Mrs. So and So are thriving commercially and socially and may allow themselves the coveted privilege. Mr. and Mrs. XYZ do the same as Mr. and Mrs. So and So. It is mutual gesture or pose. It is an exchange of bluff. It is, in brief, the fever of advertising that has assaulted the rights of art. I believe that our bankers charge the opera expenses in their books to the account of advertising. Anywhere else, they are personal expenses, whilst here they are considered business advertising charges. . . ."

I speak to him of the necessity of establishing an intellectual and an artistic exchange between Spanish-America and the United States so that in the United States they may know us and appreciate us.

"It would be very laudable to start such a campaign," is Liebking's reply. "For instance, you could have the picture of the most intelligent woman of Bogota published in a New York newspaper, but the photograph or rather the woman, would be of no importance for our public merely because she is intelligent. In order that the lady should be important here, she would have to be shown in some freakish or sensational guise or costume. She would have to be the owner of a greater part of the real estate of Colombia, or run a huge stock farm, or drive a racing car, or be at the head of a vast business, or be involved in a lurid divorce case, or be the richest heiress in Colombia."

The automobiles were tooting their noisy horns in the crowded street. Liebking gave me his photograph with a greeting for the Mundo al Día and escorted me to the elevators.

Once in the street, I remembered Oscar Wilde's the "Vast Desert of Common Sense," of which the great poet spoke, and of which my thoughts were filled. I was in the midst of Fifth Avenue.

LUIS C. SEPULVEDA.

## Nadia Reisenberg Has Valuable Book

Nadia Reisenberg, Russian pianist, has one of the most valuable autograph books in the world. The little book was imported by Miss Reisenberg when she came from Russia, and it has been the source of great admiration for it contains the autographs of many of the world's most famous musicians. It would take a linguist to read all the autographs, for some are in Russian, others in Polish, Dutch, French, English and Italian. Vladimir de Pachman began writing in the little book in German but when he failed to remember the word for "talent" in German, he ended it in French. Ignace Jan Paderewski, who himself had frequently attended recitals of the brilliant pianist, wrote in Polish: "My heart-felt gratitude for your exceedingly beautiful performance of my Polish fantasy." Miss Reisenberg began accumulating these autographs when she was only a child in Russia, but her brilliant playing in spite of her youth brought her in contact with many prominent people. When she came to America, it was already well filled, but it has since been filled almost to capacity. Artur Bodanzky, conductor of the Friends of Music, wrote, "To Dear Little Nadia Reisenberg," and called her an "excellent pianist and splendid musician." This year Miss Reisenberg appears as soloist with the Friends of Music under his leadership. Many names that will interest music lovers are there including

as business on the part of those who exploit it, and as a pose on the part of most of those who buy. Of course a few are sincere in their devotion, but most Americans do not love or understand art; they pay for it. The same applies to grand opera. At the Metropolitan, the 'Golden Horseshoe' always is sold out. But does that mean a frantic wish on the part of the boxholders, to hear opera? No! Mr. (or Mrs.) So and So subscribes for a box or parquet seats, with the object chiefly that the business and social competitors, who occupy other boxes

## Blanche Marchesi and Pupils Sing

Mme. Blanche Marchesi and her pupils occupied the Aeolian Hall, London, during the entire afternoon of July 7. At three o'clock there was a concert by her pupils, those who appeared being Mme. Klappenbach, and the Misses Roberts, Lydia Kelly, Anne J. Cooke, Houseley, Gertrude Mace, Jayne Pitel, Dorothy Child, Mary Cowie, Satnig Meduria, Armene Meduria, Gladys Field, Mary Miller, May Keene, Margaret Child, Norah Sabin and Enid Settle. At five o'clock, Mme. Blanche Marchesi herself closed the afternoon with a song recital of three groups.

The London Daily Telegraph of July 8 said: "Yesterday afternoon pupils of Mme. Blanche Marchesi entertained us at the Aeolian Hall from three to five. Then, after the students, came an object lesson from Mme. Marchesi herself, and this, to our thinking, is the way in which all students' recitals should end. The student who has tasted for the first time the sweets of public applause needs something to chasten his joy, and nothing is more effective than a practical demonstration of how far he has to go before attaining to mastery. But even the unnaturally wise, who know the worth of applause, must enjoy the lesson, coram populo, where neither rebuke nor plea for pardon is admitted or necessary. Mme. Marchesi sang admirably a program of considerable variety and interest, concluding with some of the Italian folk-songs which Mme. Geni Sadero sang in London not many years ago, and which, apparently, have now been published. The gem of those we heard yesterday was the Sicilian Mule-cart Driver's Night Song. It is in many ways a remarkable composition, not the least remarkable thing about it being its Eastern flavor. This is perfectly in accordance with Sicilian history, but if we accept history as the ground for suggesting an Eastern origin, we shall have to go back to the very dawn of the modern world to trace its origin. Mme. Marchesi sang it perfectly and sang it twice. We should have willingly heard it a third time."

## Diaz Honored

Rafaelo Diaz has been overwhelmed with receptions and entertainments in California, following his success at the Hollywood Bowl performances of Cadman's opera, Shewanis. Fifteen different reception dinners were tendered to him in Southern California during July, one of them by the Texas Club of San Diego, which sent out an invitation card headed by "Texans meet the Texas 'Caruso.'" Another tribute to Mr. Diaz was tendered to him by a poem written by Ben Fields, poet of Los Angeles. Taking as his cue the fact that the Indian opera was given in the shadow of the illuminated cross where the Miracle Play is staged annually in Hollywood Mountains, Fields gave expression to the following poetical inspiration:

Great Diaz sang at Hollywood  
In the hills, spring-clad and green,  
And the spirit of God was in Hollywood,  
In the mist and canyon sheen.  
He sang Shewanis, in the mighty Bowl  
By the Indian gods, 'twas good!  
And a longing there was in my soul  
For the cross of shining wood.  
Great Diaz triumphed at Hollywood  
In song and Indian talk;  
And on the hills where the bright cross stood  
I saw the fair Christ walk.

Mr. Diaz appeared as soloist with the Los Angeles Symphony Orchestra on July 30, at the Hollywood Bowl under the leadership of Sir Henry Wood, the English guest conductor.

## Gilbert Ross Encored Many Times

Although entirely contrary to the rules of the college, the State Teachers' College in Cedar Falls, Iowa, reengaged Gilbert Ross for an appearance there last June because he made so fine an impression when he first played there. Within two hours after the ticket sale commenced for the second concert, there was not a seat to be had, and despite the extreme heat on the night of the concert, Ross played to a capacity and enthusiastic audience, responding to the insistent demand for many encores.

MU Z IO

Master Pianist  
MASON & HAMLIN PIANO

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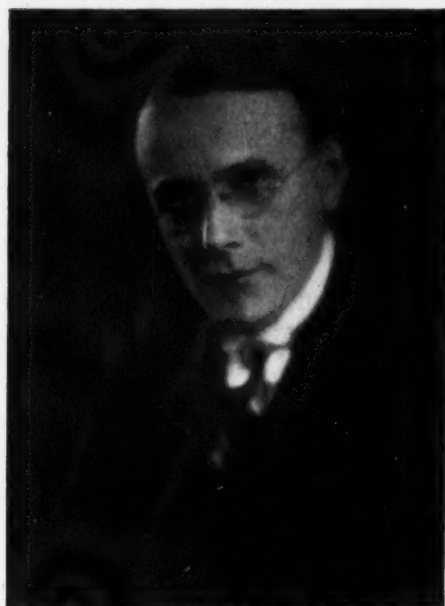
**CHARLES STRATTON**  
tenor, who is spending the summer at Saint Albans, Vt. Mr. Stratton will return to New York, September 1.



**MARGARET SITTIG**  
solo violinist and member of the Sittig Trio, snapped in Minnewaska, N. Y.



**BASILE KIBALCHICH**,  
conductor of the Russian Symphonic Choir, as a successful fisherman in Prague, Checho-Slovakia.



**RUDOLPH THOMAS**  
who next season will teach composition and conduct opera and orchestra performances at the Cincinnati Conservatory of Music. Mr. Thomas will give a series of lecture recitals in Cincinnati on Beethoven symphonies and modern operas. His engagements also include an appearance with the Beethoven Association. (Photo by Goldensky.)



**MUSICIANS AT WORK**  
The relaxed American composer on the left is hard at work removing the jam from a sticky thumb, and on the right a relaxed American pianist is recovering from a picnic dinner. The scene is not so far from Boston.



**SHURA CHERKASSKY**  
well known boy pianist (in the center), photographed while on vacation with two of his friends at Camp Wigwam, Harrison, Me. Shura will give a recital in Carnegie Hall, New York, on November 3.



**CARLOS SALZEDO**  
aboard the S.S. Paris, protecting the score of his harp concerto, which is scheduled for performance in America next season. Judging from Mr. Salzedo's grasp on the bag, music bandits are hot on his trail.



**MME. VIRGINIA COLOMBATI**,  
New York vocal teacher, whose fame has been spread through the success of her pupil, Josephine Lucchese, is spending the summer this year in her native Italy. The photograph shows her on the beach at San Benedetto del Tronto. She has also spent some time in Milan visiting friends and former colleagues with whom she was earlier associated on the foremost operatic stages.

# MUSICAL COURIER

Weekly Review of the World's Music

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Composing used to be an art; now it is very much of a trade.

If there is man and superman, then there must be art and superart.

Now that President Calles is showing his power, let him also make all the Mexican bands play La Paloma strictly in tune.

"Chicago Opera is Insulted opera," hazards a wit. Maybe, but Mr. Insult certainly makes the sparks fly in that institution.

Berlin critics did not seem to understand the jazz at the recent Whiteman concerts in that city; but the fault lay neither with jazz nor with Whiteman.

An organist of Newby, Ky., eloped with a married woman, which is the most reckless thing we can remember any organist ever to have done.

Ambition is a peculiar thing, especially when it runs to breadless pursuits. Some persons try to swim the English Channel, and others try to manage private opera companies.

Just before sailing from San Francisco for Honolulu, the Swedish Crown Prince praised nearly everything he had seen in America, but said nothing about what he had heard.

President Coolidge says that everything in this country has prospered under his Administration. How about the State Symphony Orchestra that blew up in New York?

The Department of Justice, after two years' investigation, has come to the sage conclusion that the American Society of Composers, Authors and Publishers is not a trust and that there are no grounds for prosecuting it under the anti-trust law. Complaint about the society was made by various interests—theaters, moving picture houses, dance halls, hotels, restaurants, radio stations—who use copyright music composed by members of the society and object to paying performing fees of any sort. If the Department of Justice had only sought expert advice—say from us—it could have concluded its investigation in two minutes instead of two years. Anybody who is even superficially acquainted with the situation

knows that, without the protection of the society, the composer would stand no chance in the world of collecting one cent of the performing fees to which he is most certainly entitled.

The editor of the MUSICAL COURIER is called to account by a correspondent, for forgetting that Mona Lisa is not in Italy, but at the Louvre, in Paris. The only thing we can say in reply, is that Italy's loss is France's gain.

According to a recent edict of the Prefect in Mantua, Northern Italy, the men in that province are "forbidden to dance in public during the present summer, owing to hygienic and moral reasons." How the Mantuan men will miss their Charleston.

Dr. Henry Coward, the English musician, has jumped to front page prominence in a moment. Through his music? Never. How then, did he do it? He attacks jazz, calls it "degraded," and holds it responsible for evil effects upon the "thought, life, action, dress, morals, and speech of the young people of today." Meanwhile jazz bears all the abuse of Dr. Coward and his co-thinkers, and keeps on jazzing as merrily and madly as ever.

One of our most secret sleuths, who spies for us on the artistic underworld, sent us this sensational story of musical murder: "When the Sigmund Spaeths spent a recent week-end with the Montague Glasses at Westport, something musical was bound to happen, for the versatile lecturer always is ready for experimental performance, while the no less gifted creator of Potash and Perlmutter likes nothing better than to sit at a piano, hammering out harmonies by 'ear.' The climax came when Hendrik Willem Van Loon, the author, appeared on a Sunday evening with two fiddles under his capacious arm. Paul de Kruif (of Microbe Hunters) and Ralph Block (now of the movies) encouraged the three performers to an unpremeditated assault upon every symphony, sonata, opera, and salon piece they could remember, while five wives sat by and suffered in silence. But Sig. Mont and Hendrik agreed that they had a grand time."

It is almost a libel, even if possibly true, to say that "the Sphinx is the statue of a Gatti-Casazza of early Egyptian days." The same close student who discovered the foregoing secret, is on hand also with this information: "The reason that Rip Van Winkle stayed away so long, was that he had been standing in line trying to get admission to a recital by Galli-Curci." By the way, that queen of coloratura is quoted as having declared recently in an Atlantic City interview, that grand opera is a "hybrid art," and a "billboard of colors." True enough, Madame, but the public does not probe as deeply as that. To castigate opera is to fight windmills. In the last analysis, the large majority of persons who attend opera go there to hear singing. Mme. Galli-Curci ought to know—and probably does know—that her vocal art drew thousands of listeners to the Chicago Opera, and the Metropolitan, and will do so again whenever she elects to appear at those institutions. It seems to us that the Madame has been spoofing the Atlantic City newspaper boys a bit. She always had a sly sense of humor.

It remained for Fortune Gallo to be enterprising enough to bring Pietro Mascagni over here for his first visit in many years, and, incidentally, to produce his latest opera, *Il Piccolo Marat*, which won considerable success at its premiere in Rome, and in following performances in other Italian cities a year or two ago. One of our earliest recollections in music is a concert performance of the immortal *Cavalleria Rusticana* at Symphony Hall in Boston, when that hall was very new. The management which brought over Mascagni and an Italian company to give his famous opera here had got into financial difficulties and the performance, if memory is correct, was a special one to raise funds to enable the company to return home. Mascagni was a young man then, only a few years after the tremendous success which his first work brought him, and full of fire and vigor so characteristic of that one-act masterpiece. Today he is quite another man—a trifle portly and without the superabundant energy of his youth; but he is the greatest surviving figure in the Italian operatic field, and it will be a pleasure to see the old master once more and to listen to his latest work.

## STATISTICS

In Ravinia, Ill., there are seventy-four professional musicians. Of this number, says Rene Devries, sixteen have made names for themselves, not only in Ravinia, but also throughout the State of Illinois. Sixteen also have acquired a national reputation and the same sixteen are international-known.

## Small Priced Artists

It is a curious and most regrettable fact that small priced artists have, so to speak, no price at all. There is so little demand for them that they might just as well not exist. Their only recourse is to become medium priced artists or high priced artists.

Why is this? Is it taken for granted that a small priced artist is no artist? We really do not know. What we do know is that our cities are filled to overflowing with small priced artists who are begging for engagements.

There used to be an idea that the so-called lyceum bureaus could furnish engagements for artists of this sort, but that idea seems to have been exploded. The fact is that there is no agency to which such artists can go with any hope of receiving employment.

The lyceum bureaus furnish entertainers for banquets, weddings, lodge meetings; Sunday School entertainments, church socials and all sorts of gatherings where some sort of relief is needed from the eternal chatter. But among the entertainers sought for such affairs it appears that the serious musical artist is strangely neglected. Comic singers, black-face comedians, monologuists, lecturers with or without lantern slides, whistlers, and all sorts of people are wanted, but serious singers, violinists, pianists, and so on, are never engaged, or so rarely engaged that they certainly cannot depend upon this field for steady employment.

One wonders why? The low priced artist might, one would suppose, be merely a beginner, not yet recognized, but almost as good as the successful recognized and sought-after artist. But the people who engage talent do not seem to think so. When there is only, perhaps, fifty dollars to pay out for entertainment the serious musician is not considered.

Fifty dollars is not much, but it is something, and if it comes often enough it is a good deal. It is, at all events, better than nothing. We hear, day after day, tales of young artists who cannot get a start. They would jump at a chance to sing or play two or three times a week for fifty dollars a time, but they cannot find such chances. Artists who get, say, about two hundred dollars for a recital are more sought after than those who will accept fifty.

So we are told—we never sell artists or get them engagements, not wishing to put the managers out of business, but that is the way the story comes to us. The artists who come to us for advice and aid are most certainly not grasping. They are willing to do anything to be heard, being quite properly confident that they would soon grow in favor and have a selling value if only they could make their art known, but there seems to be very little room for them anywhere in the art world.

Some of them, being unable to sell their wares, give their art away wherever there is opportunity. They look upon that as a sort of advertising, which, of course, it is, provided they have advertising space in the Musical Courier in which they can let the world know where and when they have appeared. The reader does not know whether the artist has been paid or not, and takes for granted he or she must have some merit to get an engagement, and gradually the name becomes known and real engagements begin to materialize.

But why, we ask, are serious musicians not considered to be "entertainers" by the lyceum agents? These agents must reflect the opinion of the public. Is serious music out of place at such affairs, or is serious music not "entertainment"?

And, in this connection, we might ask whether people listen in over the radio to the numerous singers who broadcast? We do not mean those who appear during the Atwater Kent Hour or other "hours" where high class talent is employed, but the average run of studio artist. We know from personal observation that a good many radio set owners promptly tune out any station that puts on a singer of this sort. They, most certainly, are not "entertainers." Their art is not wanted. They are fillers-in, and what a blessing that by a single twist of a dial they can be tuned out!

But the really fine artist, trying to get a start, willing to perform at a very moderate rate, is another matter, and we are at a loss to understand why there is no demand for them. Is it merely because they have not been advertised?



## VARIATIONS

By the Editor-in-Chief

Three communications covering the same basic idea, and received by us on the hottest day of the summer, have caused us to hesitate on our light-some course, and to fall into deep pondering.

One correspondent asks us to "write something serious and timely about music, like the real relation of jazz to the problems of our country"; a second letter writer desires "to see more attention paid to Mozart, who was born 170 years ago, and whose immortal works ought to provide a constant theme for musical writers who take their occupation to heart"; the third monitor, Katherine D. D., objects as follows: "There is a point in criticism where facetiousness should stop. Smartness of phrase tickles, but does not wholly convince, and one of its dangers is the difficulty of escaping the trade mark when you wish."

Thanks, Katherine, but Variations is not criticism; it does not try to convince; and it is not literature. It is Variations.

More difficult to answer is the gentleman who requested the article on jazz.

Of course, we are able to write such an article. We have written articles on almost everything else, so why should we fear or avoid an article on jazz? Very well, then; here goes. Our subject shall be Popular Music as the Sub-Conscious Expression of a People's Intellectualty, or Why Should the Jazz Composer Be Paid?—

Vox Populi, Vox Dei, says the old Latin maxim. Translated, that means: "The voice of the people is the voice of God." In no country more than in America is its music so directly an expression of the popular heart and mind. Nevertheless, we should hate to believe that the Almighty had any hand in some of the popular music we've had to listen to in our time.

That reminds us of the story about Antoinette Sterling, the noted "natural" soprano, who died not long ago. On one occasion she was singing in Manchester, England, when the late Richter, famous Wagner conductor, was conducting the orchestra. During one of the pauses in the music Richter leaned toward the artist and said: "Why don't you sing in tune?" "I sing as the Lord taught me," answered Mme. Sterling proudly. "Better get a new teacher," snapped Richter in return, and the performance almost stopped then and there. Mme. Sterling was the same singer who refused to appear before Queen Victoria in low-cut dress. "The Lord was not so liberal that time," commented Richter, when he heard of the occurrence.

This brings us, logically, to the subject of Mrs. Richter, who was a very stout lady. Once upon a summer's day she was riding in an open street car, when she suddenly turned to a young man seated behind her and said: "Pardon me, but would you mind assisting me off at the next corner. You see, I am very large, and when I get off I have to go backward. I've been trying to leave this car every time it stops, but the conductor thinks I am trying to get aboard and helps me on again."

Unlike his mother, Richter's son is of the lean, nervous, fidgety, absent minded type. Not long ago young Richter, who is married, called upon an old friend of his, the family physician. After a couple of hours, the doctor saw him to the door and bade him good night, saying: "Come again. Family all well, I suppose?" "My heavens," exclaimed the absent minded Richter, Jr., "that reminds me of my errand; my wife is in a fit!"

The father of young Mrs. Richter is a clergyman, and following her recent illness, which resulted in an operation for appendicitis, the good man announced, after his sermon, in church, the next morning: "We will now sing 'Peace, Perfect Peace,' in the appendix."

The younger Richters have a little boy named Montgomery, and the following anecdote about him is well known all over the musical world. When Montgomery went to his first Sunday school lesson, the teacher asked: "What is conscience?" A dead silence. The teacher continued: "What do we call the thing that tells us when we do wrong?" Were-upon little Montgomery burst forth: "Grandma."

We have been digressing just a trifle, so let us return to our theme. Popular music, as we started to say, must (considered historically and not hysterically) be divided into three distinct—

But, after all, why should we divide popular music? We are not a tonal surgeon. Let George Gershwin do it.

Our second, or Mozart querist, should be ashamed of himself. Whatever there is to say about Mozart, even a half-informed music follower should have read long ago.

Mozart needs no belated biographer or essayist to do him justice. The most eloquent tributes to his genius lie in the pages of his works, familiar and honored throughout the civilized world. Of his operas, Don Giovanni, Magic Flute, and the Marriage of Figaro seem to have the strongest popular hold, even though they are not produced as often as Wagner, Verdi, or Puccini.

Some of the Mozart church music and a few of his songs and detached arias are heard with encouraging frequency. His piano works, sonatas, concertos, rondos, fantasias, etc., are slowly disappearing from the current repertory. Here and there the D minor concerto is played, and once in a while a pianist with "historic" inclinations puts Mozart variations, or a rondo, or a fantasia, or the sonata with the Turkish rondo on his program. The chamber music compositions have a firmer place, and, together with the "Jupiter" and the G minor and E flat symphonies and the violin concertos, are brought before the public with some degree of regularity.

The great musicians of all times have helped the world to a proper appraisal of Mozart's place in the favored ranks of the world's immortal musicians. Among his most eloquent and steadfast champions were Haydn, Mendelssohn, Chopin, Meyerbeer, Wagner, Liszt, Schumann, Berlioz, Tchaikowsky, Brahms, Saint-Saëns, Grieg, Richard Strauss, Goldmark, Rimsky-Korsakoff, Elgar, Debussy, and D'Indy.

Mozart's full name was Joannes Chrysostomus Wolfgangus Theophilus Mozart, and he was born in Salzburg, January 27, 1755. Instead of Theophilus, Mozart's father wrote his son's name Gottlieb—in Latin, Amadeus. In his earlier letters Mozart added his confirmation name Sigismundus. On his first works and those engraved in Paris in 1764 he signs himself J. G. Wolfgang, afterwards Wolfgang Amade. In private life he was always Wolfgang.

Those facts can be read by anybody in Grove's Dictionary of Music, where there is much more of interest regarding Mozart's birth, life, death and works. Many mementoes of the great composer may be seen in the Mozarteum at Salzburg. The best study of Mozart, the man and the musician, is by Pohl.

Composers who complain of the cavalier manner in which some publishers return rejected works, should send them a copy of the recent Tsien-Tsin (China) newspaper, which tells that a Pekin author, when a native magazine returned his unused manuscript, received the following accompanying letter from the editor: "Illustrious Brother of the Sun and of the Moon—We have perused your manuscript with celestial delight. By the bones of our ancestors, we swear that we have never met a masterpiece like it. If we publish it His Majesty the Emperor will command us to take it as a criterion, and to print nothing that does not equal it. Since that could never be possible in 10,000 years, we return your manuscript, trembling and asking your mercy 17,000 times. Lo, our head is at your feet, and we are the slave of your slave."

Mascagni calls jazz an opiate; but that sounds like jealousy because the new music has stolen away so many of the addicts of his once ubiquitous Intermezzo.

"Wednesday, July 28, was a good day for musical horses, you may have observed," observes J. P. F., "as Variation won at Maple Heights, Gavotte captured a race at Blue Bonnets, Music Girl was second at Empire City, and Fair Star landed third at Montreal. The public, too, had its innings, with Hoi Polloi annexing the second race at Blue Bonnets."

"Very few restaurants in Italy provide their patrons with music," reports "British," most viciously, "and again the innate practical good sense of the Italians is proved, for how could the music be heard while they are eating their soup and spaghetti?"

There are said to be 10,700 pieces of wood, cloth and felt, and 1,180 feet of wire in a concert grand piano. No wonder some pianists play so carefully.

A news exchange sends an item captioned "Fall Made Him Sing," and reports that a boy fell from a truck, struck his head violently on the sidewalk, and

thereafter began to sing. This new vocal method herewith is submitted respectfully to those students who have tried every other in vain.

"A youthful modern young lady was hearing Siegfried for the first time," reports Pab., "and when the Dragon appeared, she remarked to her mother: 'What's that bare-legged chap been drinking; bootleg hootch?'"

It is bad enough that the star baseball players are preempting all the newspaper space which the opera singers regard as their own, but when the New York Telegram of July 26 refers to the leading ball heroes as "prima donnas of the diamond," what remains for outraged lyrical folks to say?

As Elbert Hubbard related it, Richard Mansfield, the actor, walked into the Grand Central Hotel at Oshkosh. Behind him was a valet, carrying two big bags. The tragedian took four strides from the door to the desk, and, leaning over, in one of those half-confidential voice asides that reach to the topmost gallery, said:

"Ah, have you music at meals?"  
The clerk, adjusting his glittering glass on his bosom, smiled serenely and said:  
"Oh, yes, surely so; yes, we have music at all meals."

And Mansfield turned to his valet, who was resting from his labor with the heavy valises, and commanded:

"Oho, oho, James! Look you to our luggage! To our luggage!"

Four more strides took the actor to the door, and the valet and the bags disappeared simultaneously.

The critics have the right of referendum, but the public has the power of recall.

And speaking of matters political, B. H. is on hand with a suggestion for Federal control of music. He continues:

"It would be for the general good of the tonal art, as you always call it when you can't think of any other synonym.

"As music now is constituted, anyone can perform it or listen to it, whether he is a Democrat or a Republican. This is all wrong and must be stopped.

"Individual critics would cease to function, and all concerts and operas would be judged by Senatorial Committees of Investigation.

"The President would appoint the soloists for orchestras, and the members of opera companies, a two-thirds vote of Congress determining their final eligibility.

"Government passports would have to be secured by all persons going to performances of radical or revolutionary music.

"Operas selected for the Metropolitan by Gatti-Casazza or Otto Kahn would be subject to Presidential veto.

"Debutant recitals would be stopped by the Attorney General, as falling under the anti-gambling laws.

"It would be understood that music teachers are to be licensed under the Civil Service Act, but politically are not to rank above rural postmasters.

"The filibustering of orchestral conductors against American composers would have to cease.

"Poor accompanists could be unseated by a majority vote of either House.

"Nothing could stop jazz except a Nineteenth Amendment—and even that couldn't."

LOS ANGELES, July 13, 1926.

DEAR VARIATIONS:

I am out here gathering rest and storing up energy for the Chaliapin tour next season.

Look you: Los Angeles besides being a great musical and cultural center, now is famous also for its fistic events. The fight managers, too, are vying with one another in their zeal to supply their patrons with the best and most artistic by way of orchestral entertainment prior to, during and following the contests. At the recent Godfrey-Wiggins fracas a few evenings since I recognized, as I took my seat, the inspiring strains of William Tell.

As the evening progressed the maestro varied his program with such numbers as Chopin's Berceuse, The Student Prince, and, following one knockout, I heard portions of Rubinstein's Kammerlei Ostrow. Maestros who synchronize the modern screen pictures have nothing on that conductor.

Hope you're well. I return to New York in August.

CHARLES R. BAKER.

That new book on etiquette forgets to say whether, when a composer of popular songs plays his brand new piece for you, it is seemly to say, "I always liked that melody," or, "It sounds even better than the original."

That Bronx gentleman, who used a .22 caliber rifle to register his disapproval of a neighbor who practiced—  
(Continued on page 25)

## LOVELY NONSENSE!

Vincent d'Indy is said to have remarked that the limits of all the resources available to the composer had been reached, and composers of the future would have to find recourse in ancient melodies.

What lovely nonsense! As if anybody could possibly foresee the advances of modern harmonic developments and the melodies that are sure to result from these developments! Even today, composers of popular music are making such tunes as the last decade never dreamed of. They may not be tunes of lasting value, but they are such tunes as win a passing vogue and must, therefore, possess some sort of real merit.

And their structure is far removed from the old type of popular tune—a fact that is important, for serious music always has and always will follow in the footsteps of popular music. This does not mean that serious composers consciously use folk-songs. Except in very rare cases they do not. But they have in mind the lilt of popular idioms and they unconsciously adapt that lilt to their own uses.

If we want to know what sort of music the people of Bach's day sang and danced to we have only to hearken to the tunes of Bach. They are merely refined developments of the same idiom. And why not? There is no great stone barrier between the popular composer and the serious composer. Their inventions all start similarly with tunes and rhythms, and the lesser tunes of the serious composer are often trivial, more trivial by far than some of the better tunes of the popular composers.

Today we are in a transition period. Serious composers have not learned to write tunes to the new harmonies. A whole new world has been opened up by the harmonic discoveries of Wagner, Strauss, Debussy and Puccini. Puccini made the most successful use of the new harmonies in association with tunes. Debussy, Wagner and Strauss used the harmonies with extraordinary potency of expression but were mostly unable to adapt them to any but brief tune-germs. When they write tunes they generally fall back upon a simpler harmonic structure.

But the future holds promise of music of a melodic beauty unknown in the past. Puccini has given the world some melodies of a loveliness rarely attained by any other composer. Other composers will follow in his footsteps, or will find for themselves new paths and possibilities which will charm and delight us with a combination of the richest harmonies and the most effective of melodic lines.

Can one do that by giving thought to it? It is to be doubted. Probably the genius will be born, as the genius of old was born, with an instinct that will open for him these vistas and create for him these possibilities. Meantime, what can we do but wait? And we may console ourselves with the hope that we may live long enough to see the new development and recognize the new genius when he comes. We may not. We may say: "Tunes? He writes none!" That is what they said of Wagner. We will probably find ourselves saying the same of the Wagner of the future without ever knowing it. Let us pray with open minds.

## THE LILLIAN NORDICA ESTATE

It is a pity indeed that, after the successful and highly useful life that was led by Lillian Nordica, her estate should be kept in litigation during all these years—from 1914 to 1926. The George W. Young Company claims to be the owner of the famous Nordica emerald collection, which was the principal asset of the estate, by assignment from George W. Young, Madame Nordica's husband, whose claim was based upon the fact that he purchased these emeralds himself and never made a gift of them to Madame Nordica in her lifetime. On the last trial of the case the jury was unable to agree and it is said that they stood six to six.

The case was not tried again, being left in abeyance because the Young Company had instituted another suit based upon a claim amounting to some \$550,000, alleging that that amount was due it for money advanced and purchases made by George W. Young for the account of Madame Nordica. This matter was referred to a referee and he died before having reached a decision. It was subsequently referred to another referee and is now awaiting decision at his hands. No matter what his decision, it seems that an appeal is likely to be taken either by the estate or the company. It is now stated that the George W. Young Company has expressed a willingness to settle its claim to the jewelry on the basis of approximately 33⅓ per cent. and release its claim for the \$550,000.

Is it impossible for heirs to esteem a great man or a great woman as the general public does? Many estates won by faithful years of toil and forethought

are picked over and gnawed over like old bones, and the memory of the great earners are held up to public view by the heirs and claimants. It is particularly unfortunate in the case of Madame Nordica because of her artistic greatness, her personal bigness, her fine character, her generosity and nobility. Surely if any woman might hope to escape the fate of success it would have been this splendid artist. But her heirs thought otherwise, and have dragged the case through the mire for twelve years. Nearly all of the original beneficiaries under Madame Nordica's will are now dead and it may be that a settlement is about to be made. It is to be sincerely hoped, but we believe that the matter will drag in the courts indefinitely and probably most of the estate will be used in paying legal costs.

## ADVICE TO AMERICAN COMPOSERS

Philip Hale, in his *As the World Wags* column of the Boston Herald, gives valuable advice to American composers, especially young ones. He says:

American composers who attend concerts of the Boston Symphony Orchestra when music by them is played should be rehearsed in the art of acknowledging applause.

Take the case of Mr. Timothy Mather Spelman, for example. Last Saturday night even before the applause had died away, this composer of Assisi jumped from the guest seat on the floor and raced for the platform, raced hot-footed, that having gained the stage, he might bow thrice in the approved foreign manner, once looking straight at Apollo Belvedere, then at the statues of the gods, goddesses, nymphs, fauns and satyrs on the right and left, finally giving the Fascisti salute to the orchestra courteously clapping hands.

As the function is at present conducted the American is applauded. The conductor looks inquiringly over the hall. There is the turning of heads, the staring of the audience. The gifted composer rises and bows. The conductor makes a signal, and the composer rushes frantically to the platform. There he bows and scrapes, shakes hands with the conductor—only. The Anglo-Saxon heritage prevents the composer from passionately embracing his benefactor, although after it's all over, the composer will probably say: "He didn't understand my piece at all. Did you notice how he hurried the opening? It ought to go this way—tum, tum-tum-tum. No, he meant well enough, but he's not the man for my music; he's not subtle enough."

We remember the late John K. Paine applauded at a Symphony concert for his prelude to "The Birds" of Aristophanes. He walked slowly down the central aisle till he stood on the floor under the conductor's stand; then he wheeled about and bowed gravely but often to the audience.

Which is the more becoming? To rush out madly with

## TUNING-IN WITH EUROPE

Having just read through a lecture given by Arnold Dolmetsch before the Music Teachers' Association in London I cannot refrain from quoting a few sentences at random, which may or may not please my readers, but may at least make them think. Mr. Dolmetsch, I need hardly repeat here, is largely responsible for the revival of old, pre-classic music in England. He is the father of a whole family of musicians, trained by himself, who play the old music. He is the chief craftsman in a workshop that makes the old instruments, from harpsichords to viols and "recorders." And he is the spiritual begetter of youthful orchestras in and about England's most progressive Public School, equivalent to a "preparatory school" in America. Finally, he is the founder of the Haslemere Festival, to be held for the second time this year, which is to foster the love of music in the home, and old music in particular, and to demonstrate the efficacy of Mr. Dolmetsch's theories, and the truth of his precepts. Here follow the stray shots from his pen:

"Public concerts and virtuosi proved to be the greatest enemies of music."

\* \* \*

"The pursuit of technic has almost destroyed music."

\* \* \*

"The more people practice, the more incapable they become of taking part in concerted music."

\* \* \*

"Eurythmics, ear training, appreciation classes—an appalling amount of time and money is wasted on these soul-destroying pursuits."

\* \* \*

"Fireworks may be postponed indefinitely. Music cannot wait."

\* \* \*

"Ordinary methods of teaching must be scrapped."

\* \* \*

Considering that Mr. Dolmetsch's audience consisted of teachers, I don't think the applause could have been deafening. However, if there's one festival I want to attend this summer, it's the Dolmetsch Festival at Haslemere.

coat tails flying while the amused audience is kept waiting? To stand up from one's seat in a sculptural attitude, while Mrs. Golightly whispers to Miss Huddicumb, "There he is; don't you see him?" or to walk towards the stage door with what has been described as the slow but intrepid march of a jackass towards a peck of oats?

## THE TRUTH WILL OUT

The editor of the MUSICAL COURIER is in receipt of the attached lines, which lay bare his terrible secret before all the world:

I know a Music Editor  
Who has a radio,  
But when he has a leisure hour  
The blame thing is a bore.

In winter when the wheels move fast  
His desk is all he knows  
And now when time is his at last  
He's up agin new woes.

You see the Artists now have flown  
From Little Old New York,  
Far from the whirl, to be alone,  
In distant lands they park.

The Radio Kings have done their best  
But money is no lure  
Each much prefers his summer nest  
And hot days won't endure.

But these grave facts our friend ignores  
Insists upon the best  
While these poor Radio-men he scores  
Just can't meet his request.

So my dear man if you would hear  
The great and nothing less  
The Panatrophe I have no fear  
Can bring you happiness.

From whence this comes you'll never guess  
You may think it's an ad.  
'Tis meant to make you laugh, I 'fess  
And not to make you mad.

## FROM EUROPE

From a noted English writer on music:  
We have imported some records of the New York Philharmonic, Philadelphia, and Boston Symphony orchestras. Judging by these records, you undoubtedly have the finest symphony orchestras in the world. I unhesitatingly now agree that your Mr. César Saerlinger was not exaggerating when he stated that there is nothing in Europe to touch American orchestras. I thought the Berlin Opera House quite inferior to your orchestras. It would indeed be pleasant if I could one day hear in concert such orchestras as you have. Their performances evidently belong to the highest in musical art.

Osbert Sitwell, poet and writer (according to *Who's Who*), brother of Sacheverell Sitwell, poet (according to *Who's Who*), and of Margaret Sitwell, poetess and writeress, has been at some effort to wither up the critics with his wrath, for not appreciating Stravinsky's *Les Noces* and other recent ballets produced by Mr. Diaghileff. His letter to the London Daily Express is amusing, whatever you may think of his opinions. Says he:

"Why should a couple of highbrows like Mr. Hannen Swaffer (the Express dramatic critic—C. S.) and Mr. Noel Coward (England's—and America's—most successful playwright—C. S.) take it upon themselves to sneer at and make fun of a performance which was vastly enjoyed by the great majority of those present? (Answer: "Why shouldn't they?—C. S.)"

"Mr. Coward's joke about bedroom scenes in *Les Noces* is no doubt one of his wittiest commentaries, but it ill becomes him to criticize the work of M. Stravinsky—work which is recognized as of prime importance in every civilized capital in Europe. (Name the uncivilized ones—and lead us to them!—C. S.)"

"Probably Mr. Stravinsky is the greatest musician that we have seen for a century . . . (Composers should be heard, not seen.—C. S.)"

"Some of Mr. Diaghileff's creations have already survived for fifteen years, which is more than can be said for the works of genius turned out at such short intervals by Mr. Noel Coward. . . . I hope that conscience may never make Cowards of us all."

Take that, Noel. But why, one may ask, should Mr. Sitwell take it upon himself to establish the fame of Mr. Stravinsky? Why, he has written a book called *Triple Fugue and Other Stories*. And (according to *Who's Who*) his recreations are "regretting the Bourbons, repartee and Tu quoque." In fact he is quite the Smartest of the Smart Set.

\* \* \*

The Costanzi Theater in Rome has been purchased by the City of Rome, which has a Fascist Mayor, and will be supported by the Fascist government. It's an ill wind . . . (Or can Mussolini be contemplating an opera?)

\* \* \*

On the other hand, Albert Coates, just back from Russia, says the opera performances in Leningrad and Moscow were magnificent. Russia does not know jazz (except by radio), and doesn't want to.

\* \* \*

While in Berlin, the critics stood on their (high) brows for Paul Whiteman, and Kreisler and Kleiber sat on the fox-trot jury.

\* \* \*

Page Mr. Freud!

C. S.



## THE NEW METROPOLITAN

Stark Young wrote an article for the New Republic, issue of July 14, called Baroque and the Opera, which is so interesting and contains so much advice that we reprint it in full by permission, pausing only to remark that we feel a special interest in Mr. Allyn Cox, who is mentioned, since Mr. Cox is a grandson of Mrs. A. T. King, octogenarian, who has been associated with the MUSICAL COURIER nearly the whole time of its existence, and still is in charge of the Information Bureau. The article follows:

Looking at the room from the Palazzo Sagredo at the Metropolitan Museum of Art I find myself thinking of the new building for the opera. It seems to be final that the old Metropolitan Opera House is to go and that not far away to the west its successor will arise. For the change and the demolition of the present opera house there are many reasons given, and the debate about it is over and useless now, we can only wonder about the future. The interior of the Metropolitan that we know is a fine one, with its red and gold, its rich ornamentation, the ripe architectural forms in the ceiling, the admirable proscenium arch and within it the most beautiful curtain in the world. Its character is baroque in general and, though a none too extravagant and teeming baroque, an ample and glowing adaptation of this style.

You look at this sumptuous Sagredo chamber, with its green and gold, its marquetry, brocade and lacquer, its amorini and draperies in fine stucco; you tremble a little with a fear lest the new opera house might take a leaf from the books of some of the new and more aspiring theaters or of theories of building for theatrical uses. It might take one of two directions. It might get itself into the mood of public service, sternly advocating a place where one man of the people can see one as well as the other, with straight walls, the stage in the corner, the color gray, the surfaces plain, everything democratic and everything serving the people and serving the serious mission of the drama presented—in sum, a building after the numerous German designs for the folk houses. Or it might take the direction followed in several instances among our more ambitious theaters, a prettification in the hotel manner of a theme supposed to be Italian and more or less so. There you have the walls dimmed and umbered to an antique harmony, you have pseudo-archaic rigidities in the ornament, in the architectural details, the lamps, tables, niches and so on, all without the austerity that underlies the original and without the solidity and gravity and primitive invention that would make it at the same time both worthily distinguished and unfitted for the spirit and purposes of the art of the theatre. Let us hope that the new opera house will not be persuaded into these errors, both essentially bourgeois.

Whether the baroque is adapted to American life or not is a question. Baroque is rich and extravagant, it crowds excellence on excellence or folly on folly, it pours out the utmost resources, allows the widest fling in expense and ornament. We have the money certainly; whether we have the will for such a form, or the sophistication, is another matter. Baroque requires copious talent and copious fancy and undying exuberance. You cannot buy exuberance in art, however much money you may have to lavish on it, and there are certain ways of life necessary if fancy and invention are to have their swing. Certainly that power of life, that irrepressible rhythm and detail, that pressing, vital restatement of the circle and the life in the circle, all of which together characterize the baroque at its best, are not to be had for the asking.

Are our ideas for the most part primitive and so on that account adapted to expression in an architecture of primitive and naive forms? Or are our ideas only simple and middle-class, half-baked, and on that account adapted to an architecture that is simple, commonplace and energetic? Or are our ideas mechanical and ambitious and on that account suited to an architecture of squares and angles, lines, elevations, lengths and breadths, the felicity, where it can be achieved, of forms almost mechanical in their nature? These may be problems in the future of American architecture; and, if we should write an opera in the future, an American opera, native to our own soil and our own American culture, these may be problems about designing the right American opera house. But at present opera as we have it is a baroque art. Opera developed out of baroque epochs, its theory has the elaboration and exuberance of the baroque mind, its uses and its expenses share the aristocratic habits of the baroque. Mozart and Gluck in their perfection are the finest baroque. Even Wagner, with his Nordic soul, his beautiful lyric rapture, his music drama credo, his pseudo-heroics, his emotional glue and superman confusinos, his exalted sensuous intervals, is at bottom a variation on the baroque. The new Metropolitan Opera House should be again, like the old, baroque in style.

It would be a fine thing to carry to the new opera house some of the details, certain parts, the proscenium arch and the curtain for example, straight from the present one. If the publicity would be better with everything new and very costly, a certain kind of publicity might be trumped up, and might work very well with the right amount of sentimentality, about keeping the old pieces as mementoes of past glories and associations, where Sembrich, Caruso, et cetera, thus ringing the changes on famous nights and who was there. The luxurious nature of this art cannot be denied when seats are fifteen dollars, as they sometimes are now; red and gold and expensive abundance of the old place have the appropriate exhalation of abundance, splendor and delight. They are too good, many of these details, to be cast aside.

That we have architects who could do a fine theater in this style nobody can doubt, the state of architecture among us these days is the despair of practitioners of other arts, of painters, musicians and sculptors everywhere. That we have a painter who could more than replace the dimmish canvases now on the old ceiling, who could carry through with great distinction a commission of baroque design is certain. Mr. Allyn Cox has more technical command of baroque technique than any painter either on the Continent or in America.

You look at his figures in the large room of the Cosmopolitan Club in New York, or his designs for houses on Long Island, in Florida and California and New York, and see a drawing that is extraordinary and in the best baroque tradition, and color that has all the glamorous and unreal pallor of the best baroque without any of the washed-out anemia and sickly paste of the poorer instances. The knowledge of

details, the designing, down to the last leaf and flower and column and urn, apart from the fine anatomical detail, is remarkably integrated into one style; the essential mind, the technical approach are profoundly those of the baroque. In these works the achievement is so learned and facile that you are almost confounded by them, and is full of a vitality that is so exotic and intense that you are stirred and amazed. I look at those figures on the Cosmopolitan Club walls, with their fine drawing, their sensuous rich forms and their wistful faces, and ask myself how much this is an emotion in the painter's soul, how much it is an acquired expression and way of thought. But I know how great their ease is, I know their vast and laborious conscience in execution, and their distinction in those elements in which the special nature of the baroque appears, the painted rendering of marble, the rich violence of a curve, the suavity and opulence of adjacent rhythms.

Toward a new opera house the architect, then, has the music of the great line of operas, the room from the Palazzo Sagredo, the baroque painting of Mr. Allyn Cox, and the old Metropolitan, to draw on for a new glamor and eminence.

## MOZART AS A COMMERCIALIST

The Mozart facsimile reproduced herewith is taken from a program which was found in Frankfurt and forms part of the collection at the Mozart Museum in Salzburg. The words, "Zu Seinem Vortheil"

Mit gnädigster Erlaubniß  
Wied. Heute Freitag den 15ten October 1790  
im grossen Stadt-Schauspielhause  
Herr Kapellmeister Mozart  
ein grosses  
musikalisches Konzert  
zu seinem Vortheil geben.

Erster Theil.

Eine neue grosse Symphonie von Herrn Mozart.  
Eine Arie, gefungen von Madame Schick.  
Ein Concert auf dem Forte-piano, gespielt von Herrn Kapellmeister Mozart von seiner eigenen Composition.  
Eine Arie, gefungen von Herrn Cecarelli.

Zweiter Theil.

Ein Concert von Herrn Kapellmeister Mozart von seiner eigenen Composition.  
Ein Duett, gefungen von Madame Schick und Herrn Cecarelli.  
Eine Phantasia auf dem Clavier von Herrn Mozart  
Eine Symphonie

Die Person zahl in den Logen und Parquet 2 fl. 45 fr.  
Auf der Gallerie 24 fr.

Killeten sind Herr Mozart, wohin in der Kaffeebergasse Nr. 167, vom Donnerstags Nachmittags und Freitags Frühe bey Herrn Caffiere Schickmeister und an der Gasse zu haben.

Der Anfang ist um Elff Uhr Vormittags.

("To his advantage"), at the head of the program, will be balm to our modern composers, who are accused by stupid persons of being "commercial"—whatever that may mean in a musician who has to support himself and his family. Cecarelli was the celebrated Vienna castrate soprano.

## WITHERED BAY LEAVES

Clarence Lucas reports from Paris that a well known French composer received the attached letter recently from one of our compatriots, who resides in Trenton, N. J.:

DEAR SIR: I am a total stranger to you, so beg a thousand pardons for intruding upon your valuable time, for which please, do not take offense. You are a Great music Composer, so I learn from the account of our papers, I am a poor struggling Lyric writer, who is thirsty for recognition in the public I have several song poems, 2 of which are beautiful, if I they were properly set to music, could also become world famous, providing that where given a square deal, but I due to my miserable financial circumstances, I cannot afford to have deacent music composed to them, and the cheap grade kind will not be recognized, by the Publishers. I've tried them, so I know. Please do not mistake for a beggar, I'm not imposing, nor begging, but I only crave for recognition of my work, which I can only hope to, to have realized through decent music. Your name alone at the top of a sheet of music would catch any Publishers attention, and I'll turn my poems over to you, and give you full charge of them, and when sold you may collect your share first what ever you deem worth, for your efforts, out of the proceeds of the Sale of the song, after completion. Will you help a fellow Citizen of your home town this way? I could not ever hope to pay you, for your

## MUSICAL COURIER READERS

## Singing Methods

To the Musical Courier:

I simply can't tell you how I hate to see you in the awful predicament of not being able to answer the question

wonderful work, before the sale of the completed song, as I can only afford cheap work, which don't amount to anything in the end. If you will take this trouble for me, God will reward you a Thousand fold. I know you have no time to waste, to be hunting me up, but if you'll drop me a card, I will call at your home and let you look my work over.

Mr. Lucas adds in comment: "This poet who cannot write prose correctly is like the violinist I met last week who tried to play the Brahms concerto but had never practised scales."

## VARIATIONS

(Continued from page 23)

ticed piano scales after midnight, lacked the true sportsman instinct. A projectile from a .48 or at least a .44 caliber gun expresses a critical judgment with more immediate effectiveness and less lingering pain.

"Are you nervous when you play in public?" an interviewer asked Moriz Rosenthal recently at his summer home in Bad Gastein. "No," replied mordant Moriz, "some of the other pianists get nervous when I play in public."

Rosenthal always is saying the unexpected. We remember how he surprised us on one occasion by calling Beethoven the greatest composer, then following, in graded order of worth, with Chopin, Schumann, Wagner, Weber, Mozart and Bach! Rosenthal defended his viewpoint with some good logic, too.

But the most characteristic of our Rosenthal experiences was when we set out to interview him for the MUSICAL COURIER in 1906 or so, at the Hotel Astor. Some of the conversation was along these lines:

L. L.—"Do you believe that the present harmonic complexities will eventually—"

M. R.—"I do, most emphatically."

L. L.—"Should a pianist practise scales?"

M. R.—"No, he should play them perfectly."

L. L.—"Whom do you consider a great modern composer?"

M. R.—"Strauss."

L. L.—"Johann, or Richard?"

M. R.—"Why quibble about a first name?"

L. L.—"What do you think of some of our younger artists—Hofmann, Kreisler, Hambourg?"

M. R.—"I consider Johannes Kreisler one of the happiest creations of that wonderful author, E. T. A. Hoffmann. Hamburg, too, I like; but my favorite harbor town is Genoa."

L. L.—"Do you like D'Albert's operas?"

M. R.—"I know his Abreise (The Departure). What varied thoughts are suggested by the very title! A cold, dreary day, for instance; lovers bidding each other farewell, perhaps forever; tears, kisses, vows, more tears—the mere idea is heart-rending."

L. L.—"How would you classify Busoni?"

M. R.—"Busoni? Ah, Busoni! How Italian the name. Truly, Italy is the real home of beauty. The Levantine Riviera, and Lago Maggiore! Then Lower Italy and Sicily! Vesuvius, too, with its crown of smoke, and its feet three ghostly, buried cities. Pliny, the ancient and justly celebrated historian, wrote: 'For a while one could hear subterranean rolling almost as loud as thunder—'"

L. L.—"I believe I have read Bulwer's Last Days of Pompeii. Pardon me, but I'd like to have your opinion on Godowsky's arrangements."

M. R.—"I think he has made arrangements for a winter tour through Germany."

L. L.—"I see. How does De Pachmann's left hand impress you?"

M. R.—"It is small, white, and well kept."

L. L.—"What form of composition do you like best?"

M. R.—"Square, thick print, flexible cover."

L. L.—"Should a composer print his first work?"

M. R.—"No—he should let a publisher do it."

As nearly as we can recollect, we ended our Rosenthal adventure alone, at the Astor Hotel bar; a bar being a place where, like the famous weeping wall of Jerusalem, one used to be able to get rid of one's sorrows.

LEONARD LIEBLING.

on your editorial page this week, 'What book is published that has the best method of the art of singing?'

I can answer that question easily. It is my book, "The Practical Psychology of Voice and of Life," which is a complete vocal method. I know it is the best, because many people have told me so; one teacher lately said it was "still the best voice book published."

I am modest about it, I hope, but me and Bernard Shaw are not afraid to say a good word for ourselves, occasionally. (Signed) W. HENRI ZAY.

New York, July 24, 1926.



### The Stadium Concerts

Henry Hadley's week as guest conductor at the Stadium Concerts has been marked by a number of interesting features. His first appearance took place a week ago Wednesday, August 4 (see story on page 5), when he was royally received by a most enthusiastic audience. On August 5 he presented the first of several American numbers—the tone poem, *Semiramis*, composed by Felix Borowski, the learned annotator of the Chicago Symphony Orchestra programs, which on this occasion had its first performance in New York.

The work is an interesting one and probably will be heard again during the coming season. It is opulent, frankly sensuous, with queer orchestral effects somewhat reminiscent of Stravinsky. The poem seems, roughly, to alternate between two moods, the madness of battle of the warrior queen, *Semiramis*, and the aftermath of victory for one side, and death for the other. It is an intriguing opus, and one would like to hear it again.

The other numbers on the program were the Brahms Symphony No. 1, in C minor; Suite No. 1 of Bizet's *L'Arlesienne*, and Liszt's *Polonaise* in E major. Henry Hadley conducted.

On Friday evening, August 6, the three winners of the Stadium contest—Alice Godillot, soprano; Enrique Ros, pianist; and Giuseppe Martino-Rossi, baritone—were all presented on the same program. Mr. Hadley, leading the orchestra, furnished most sympathetic accompaniments. Miss Godillot sang the aria, *Plus Grand dans son Obscurité*, from Gounod's *Queen of Sheba*, and, for an encore, *Hark, Hark, the Lark!* with piano. She was a little nervous but a pure, clear voice and good vocal method justifies her choice. Martino-Rossi, American of Italian birth, sang the *Largo al Factotum* from the *Barber of Seville* and an encore. He has done some professional work about here and is a typical Italian baritone with rather a rough voice and over-noisy methods. Enrique Ros, pianist, played the Grieg piano concerto and gave an excellent performance of it. He, too, is known professionally about here and more than confirmed the good impression he had made in previous performances.

Saturday evening, August 7, was the occasion of the first performance at the Stadium of Mr. Hadley's Third Symphony. This work dates from 1906. It is very effective and scored with the finished musicianship so characteristic of its composer. Twenty years old, it naturally has few modern touches, but it has a captivating freshness of melody and richness of harmony throughout. The *Andante* is of definite charm, and the quaint scherzo suggested that the young composer must have been very much interested in the tone poems of Richard Strauss at the time it was written.

On Sunday evening, August 8, there was another new American work, *The Emperor Jones*, with the subtitle, *Impressions of O'Neill's Play*, by William Schroeder of Brooklyn. Mr. Schroeder showed a competent hand at orchestration. There were various characteristic motives with a touch of jazz and familiar Negro melodies. It all seemed a bit fragmentary, but well made and was distinctly liked by the audience. The composer acknowledged the applause from the platform.

### Activities of Graduates of College of Fine Arts

Graduates of the College of Fine Arts at Syracuse University are active in various ways musically throughout the country. Phyllis Miner has been engaged as instructor in piano at Drew Seminary, Carmel, N. Y., and Dorothy Hubbard has been secured as instructor in voice at the Cazenovia Seminary. Ellen Waite will teach piano and organ at Wilson College. Ruth Garner has been busy all season with vocal recital tours throughout the South and West. Her closing program was given at Covington, Ky., April 27.

Mildred Chase, a graduate of 1926, has been awarded a scholarship at the Curtis Institute of Music in Philadelphia for study with Benno Moiseiwitsch. Margaret Elbert won the piano contest held in Ithaca by the Sigma Alpha Iota Sorority in May. Charlotte Snyder is singing the leading soprano role in one of the Student Prince companies, and Belle Vickery Matthews, also a soprano, has made three recital tours this past winter in Missouri, Iowa, Oklahoma, Texas, Arizona and Florida. Lucretia Mackenzie is supervisor of music at Watervliet, N. Y., and Josephine Smith and Marian Gibson are instructors in piano at the Mary Lyons School, Swarthmore, Pa. Christine Gardner is supervisor of music at Chatham, N. Y.

Russell Hancock Miles, graduate of 1922, organist at the University of Illinois, is attending the Syracuse summer session for work in advanced composition with Dr. William Berwald. Hallie Stiles, soprano, made her debut as Mimi in *La Bohème* at the Opera Comique, Paris, in January, and as Manon in Massenet's opera of that name on June 11. Miss Stiles has signed a three-year contract with the Opera Comique and will appear in seven operas.

Richard Bonelli, '12, baritone, who made his debut in November with the Chicago Civic Opera Company, appeared during the winter in thirty-one performances of seven operas. In the spring he sang with the company in Boston, St. Louis and Los Angeles. He was also engaged for appearances at some of the largest festivals. Mr. Bonelli has been reengaged for next season in Chicago and will appear in recital in Syracuse in November.

Frank Stewart Adams, '12, is organist at the Rivoli Theater in New York. Clarence Lloyd, a special student in voice, and Mrs. Miriam Deering Lloyd have been engaged as tenor, choir director and organist in the First Baptist Church, Elizabeth, N. J. Lillian Pasche has been engaged as instructor in voice at the Genesee Wesleyan Seminary.

Post-graduate scholarships for advanced study in the College of Fine Arts were awarded Mildred Chase and Irene Edmond, pianists.

### Mischa Levitzki Scores as Sesqui Soloist

Mischa Levitzki was the soloist with the Sesqui-Centennial Orchestra on July 28, playing the Saint-Saëns G minor concerto. On the same program were featured three first novelty Russian compositions. The concerto is so seldom performed that it, too, could almost be classed as a novelty, and it was beautifully performed by the pianist. The composition is extremely pianistic and, inasmuch as to this was added the great talent of Mr. Levitzki, the audience was enraptured. To quote the Philadelphia Public Ledger: "Mischa Levitzki gave a superb performance of the Saint-Saëns concerto—so good in fact that it was decidedly the best playing Mr. Levitzki has ever done in this city."

The pianist showed a beautiful tone of immense power and of equal softness as desired. He has a magnificent technic and an exceptionally fine sense of rhythm, which he displayed in the very rhythmic reading of the two last movements. He received a great ovation and responded with an encore number."

### Goldman Band Concerts to End August 21

The tenth and last week of the season of Goldman Band Concerts, under the direction of Edwin Franko Goldman, will include special features which are calculated to arouse great interest. On Monday, August 16, at New York University, the second part of the program will be devoted to compositions of the popular conductor which will be played by request. On Tuesday, at Central Park, the first part of the program will be devoted to a music memory contest. A silver medal and two bronze medals will be awarded the three contestants receiving the highest percentages. The band will play forty very short excerpts from compositions that have been played during the season. Those taking part in the contest will be required to write the name of the composition and the composer as the number is played. No professional musicians are eligible for entry in the contest. Last year's contest was the most interesting event of the season. The program for Wednesday at New York University is a request program and Thursday's program at Central Park is miscellaneous. The last concert of the season at the Campus (N. Y. University) will be given on August 20, when a miscellaneous program has been prepared and there will be two soloists—Lotta Madden, soprano, and Del Staigers, cornetist.

The closing Goldman Band Concert of the season on the Mall in Central Park will be given on August 21. Another miscellaneous program will be rendered and the soloists will be Olive Marshall, soprano, and Del Staigers, cornetist.

The concerts this year have reached larger audiences than ever before, and owing to the generosity of the four members of the Guggenheim family who have presented the seventy concerts as a gift to the city it has been possible to enlarge upon the plans of previous seasons. The concerts have grown in popular favor and the carefully arranged programs, together with the high standard maintained, have done much to increase the popularity of the organization and the conductor. Not alone have the concerts been attended by huge audiences, but millions of people throughout the country have had the advantage of hearing them over the radio.

The plan of giving the concerts in two locations has worked out most successfully. In inviting the Guggenheims to again give the concerts in Central Park, Mayor Walker has earned the gratitude of thousands upon thousands of music lovers.

Immediately after the closing concert, the Goldman Band will leave for Atlantic City, where it will give concerts for three weeks.

### Mark Strand Repeats Program

Again, last week, Rudolph Valentino, in *The Son of the Sheik*, drew huge crowds to the Mark Strand Theater. The surrounding program remained the same—a delightful Oriental setting for the feature picture. Once more the Strand Orchestra rendered Rimsky-Korsakoff's *Scheherazade* with stirring effect under the leadership of its sterling conductor, Carl Edouarde. The prologue, with its suitable dance by Mlle. Klemova, and splendid rendition by Allan Prior of the theme song, *Yasmin*, written by Coping-Grumberg, especially for the picture, all served to add to the Eastern flavor of the feature. Despite the atmosphere, however, the delightful cooling plant of the theater kept its patrons comfortable throughout the performance.

### Recital in Harold Henry's Summer Studio

Arthur Kraft, tenor, and Max Pollikoff, violinist, gave the second concert of the series that Harold Henry has arranged at his summer studio, The Yellow Barn, Bennington, Vt., on July 29. With Max Pollikoff, Mr. Henry

## I SEE THAT --

Pittsburgh has another musical institution—the Webb Conservatory of Music—which opened last week.

Coenraad V. Bos is spending August and September in Berlin.

Prize winning pupils of Clarice Balas gave a benefit concert in Cleveland.

The Conneaut Lake Park Music Festival, (the second) again proves a success.

The Festival of Opera and Recital, fostered by the Summer Music School of the University of Georgia, offered many well known artists and excellent programs.

"Ravinia is a unique Opera Company," says Ina Bourskaya in interview.

Mme. Blanche Marchesi and pupils gave an interesting recital in Aeolian Hall, London.

Chicago Musical College is to have a four-manual organ.

Giacomo Rimini and Rosa Raisa are at their villa in Verona.

Milan Lusk again played for the Queen Marie of Roumania.

Cecile de Horvath gave a recital at the Mt. Vernon (Ia.) Festival.

Nadia Reisenberg is the possessor of a valuable book of autographs.

Cleveland Museum engages Lotta Van Buren for two concerts.

Albert Spalding has returned to America.

Two scholarships, bearing the names of distinguished American musicians and educators, will soon be awarded by the Ithaca Institution of Public School Music.

Heirs are still squabbling over Lillian Nordica's estate.

Nina Morgana made her debut in South America as Ophelia in *Hamlet* at the Teatro Colon in Buenos Aires.

National String Quartet gave four recitals at the Library of Congress in Washington.

Albert Noelte arrived on July 7 for his first visit to this country in seventeen years.

The Brahms Chorus of Philadelphia will undertake to produce some original a capella compositions at its concerts this season.

## NEWS FLASHES

### Tudor Davies Pleases the Welsh

(Cable to the Musical Courier)

Swansea, Wales.—Tudor Davies, American tenor, appeared on August 4 at the National Eisteddfod for the first time in the country of his ancestors, and made a tremendously favorable impression on the huge assembly winning heartiest applause. He has a voice of rich quality and showed himself an artist of much distinction.

D. P.

### Asheville Opera Season Begins

Asheville, N. C.—A capacity audience tonight (August 9) welcomed Fortune Gallo and his San Carlo Grand Opera Company in their opening performance here in the City Auditorium of Bizet's *Carmen*, with Lorna Doone Jaxson in the title role, supported by Mary Powell, Franco Tafuro and Joseph Interrante. This officially opened the third annual opera week engagement given here by the San Carlo under the auspices of the Asheville Music Festival Association.

The audience to-night was highly enthusiastic in its applause of the artists and in particular of the new San Carlo Opera Ballet which was shown for the first time as a permanent adjunct to the company. Official welcome to Asheville was extended to the company and its impresario by Mayor John Cathey, who addressed the audience from the stage, followed by a brief speech by Mr. Gallo.

Every reservation available has been sold for the entire week, according to the officers of the Festival Association, and the receipts this season are expected to pass last year's record. This will be the third successive year that Asheville has presented a week of opera without incurring any deficit of any kind, and the opera appears to be a permanent fixture here.

A brilliant audience attended the *Carmen* performance. Honors went particularly to Miss Jaxson who received tumultuous applause. Messrs. Tafuro and Interrante were also roundly applauded, and Miss Powell, the young American girl who graduated from operetta to opera, scored a personal success as Micaela. The operas for the week are, respectively: *Madame Butterfly*, *Barber of Seville*, *Aida*, *Lucia*, *Bohème*, *Tales of Hoffman*, and *Forza del Destino*. Those operas not calling for ballet during the action will be followed by divertissements.

J. A. S.

played the Grieg F major sonata. The audience was large and enthusiastic and many encores were given by both artists. Mildred Couper, a professional pupil of Harold Henry, was the accompanist.

### Soder-Hueck Studios Reopen September 13

The Soder-Hueck Vocal Studios in New York closed the end of July and will not reopen until September 13. Mme. Soder-Hueck has taken a cottage at Asbury Park, N. J., for a six weeks' rest.

Italo Picchi has been added to the artist faculty of the Cincinnati College of Music.

The New York season of the San Carlo Opera Company will begin on September 13.

Many well known soloists will be heard in Hill Auditorium, Ann Arbor, Mich., next season.

The Eastman School of Music in Rochester closed its successful summer season on July 28.

E. Robert Schmitz is holding his summer master class in piano at Colorado Springs.

Ravinia Park is not the correct title of the summer season of opera at Ravinia. The proper title should be "Ravinia Opera and Concerts."

Rudolph Thomas has joined the artist faculty of the Cincinnati Conservatory.

Rudolph Reuter has been engaged to give his fourth piano recital in Wheeling, W. Va.

Arthur Dunham now heads the organ department at Bush Conservatory.

Richard Buhlig sails for New York on September 8.

Mr. and Mrs. Hans Hess entertained the former's students at their Ravinia home.

Palmer Christian is in great demand.

Karl Heinrich favors the furtherance of a civic ballet in Pittsburgh.

Henry Hadley scores notable success upon his return as conductor of the Stadium Concerts.

Josef Adler left New York on August 10 en route for San Francisco from where he will leave for the Orient.

The Philadelphia Opera Company announces repertory for next season.

Mr. and Mrs. Edwin Hughes were soloists at the final concert of their master class series, giving a most interesting two-piano recital.

Robert Brann has returned from a concert tour of the Middle West.

Charlotte Lund, assisted by N. Val Pavey, will give a series of five operatic recitals at the Princess Theater, New York, this coming winter.

Seven new players will be added to the personnel of the New York Symphony Orchestra this year.

San Francisco's summer symphony concerts have fulfilled a long cherished dream.

The graduates of the College of Fine Arts at Syracuse University are active in all parts of the country.

The Hart House Quartet plans an ocean to ocean tour.





### WHAT DETERMINES TONE QUALITY OF A VOICE

By William A. C. Zerk

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In a recent issue of the Saturday Evening Post, Dr. Clarence C. Rice contributes an article on Singing Voices which presents a number of interesting features. The earlier part is concerned with the question of what determines the tone quality of a voice and Dr. Rice has sought to ascertain whether the original quality of a voice is predetermined or whether it can be modified by instruction. One of the most interesting features is the opinions he quotes which have been voiced by two singing teachers and two singers, these again bringing it forcibly home how impossible it appears to obtain any definite information from members of the vocal profession. Both the singers and one of the teachers stress "relaxation of the throat" and "diaphragmatic support" as the fundamental requirements; the other suggests reading Shakespeare and "holding a rose in the hand and singing to it" as a means of improving the quality of tone.

Relaxation of the throat is a phrase which is so ambiguous as to be entirely valueless when discussing the voice. Unless it is accompanied by the qualification as to which part of the throat should be relaxed it means nothing, for a relaxed throat could not be used to produce any sound whatever. No tone is possible without the action of the vocal muscles proper; these are tensed and held tense whenever a tone is sung, whereas the interfering muscles should be relaxed. To say that "the most beautiful quality of the voice is produced when good diaphragmatic support and full relaxation of the throat prevail" is a gentle way of admitting ignorance of the whole subject of voice production. As regards singing to roses as a means of bettering the voice, such a puerility can be dismissed without wasting time in discussion.

However, the question of tone quality of the voice is one which is highly important to the singer and should be given the most careful consideration.

From the standpoint of physics, good tone quality is a combination of air waves which cause a pleasant sensation in the auditory mechanism. The difference between tone and noise is that the noise waves are irregular and tone waves regular. Difference in tone quality is caused by the varying combinations of air waves which are inherent in tone. As Tyndall says, "Were our organs sharp enough to see the motions of the air through which an agreeable voice is passing, we might see stamped upon that air the conditions of motion on which the sweetness of the voice depends." However, since it is not possible for us to see air waves we must depend upon other means for our information. It is generally known that the size, shape, and difference in vibrating mechanism are responsible for difference in quality of the tones produced. A saxophone does not sound like an oboe and a violin has a different tone quality from that of a piano. Why? Because the thoughts of one player are occupied with roses and the other with tulips or because the instruments vary? Variation in type of instrument causes variation in type of tone waves produced; in each case the ear of the listener being affected differently. This is fact and not fantasy.

When we regard the human voice, we are confronted with a situation having a number of features which are different from any other. The voice can be produced in various ways; each different method leaving an imprint upon the quality of the tone. When seeking to determine the tone quality of an individual's voice, an accurate estimate cannot be made without taking a number of features into consideration. In the case of one who has not studied, existing speech habits would necessarily affect the tone quality, and if these be unusually faulty it might take months of patient work to correct them and to allow the inherent quality to manifest itself. If it is a question of years of incorrect production of the singing voice, the original quality may be so buried beneath the mass of bad habits of production as to take even longer to be brought out. If the true vocal muscles had been weakened during the years of incorrect singing this would again manifest itself in the tone quality and would not be possible of immediate remedy. Tone quality of the voice is therefore dependent upon the physical vocal organ, a fact which no amount of metaphysical speculation can alter. The vocal organ being a muscular organ is subject to changes which appear as a result of its activity. The muscles grow stronger and with that growth comes an alteration in the tone quality produced. The quality of the cord tissue must also have its effect upon the tone; cords of tough tissue could not be able to produce as fine a quality of tone as those of a more flexible and pliable nature. However, prophecy as to the amount of development which a vocal organ can withstand is the merest guesswork and should be taken with many grains of salt. That the resonating chambers of nose and mouth are factors of importance in regard to vocal tone quality is undoubtedly true, but it must be remembered that a resonating cavity cannot reinforce an air wave without the air wave first having been originated. The suggestion that resonating cavities have vibrations of their own independent of those supplied by the vocal cords, a theory which is sometimes advanced, is pure fiction. It is as true as the old saying that if one holds a sea shell to one's ear the roar of the ocean can be heard. While this

is a pretty fable, we know that the shell merely acted as a resonator, picking out one of the otherwise inaudible sounds in the air and reinforcing it.

Dr. Rice comes very close to a solution of the question he postulated when he says, "the voice improves only as the muscles become strong enough to change rapidly the length and tension of the cords with each note in the scale, just as the violin player constantly alters the length of a string. This is a wonderful performance and the teacher will do the pupil irreparable harm by forcing the muscular action beyond a safety point."

All this is indeed true as is his later remark that pitch and power also depend upon the cords; it is therefore all the more remarkable that despite so much accurate information he should fail to realize that quality must of necessity come from the same source.

### Wilson Lamb to Enjoy Vacation

Wilson Lamb, well known Orange (N. J.) vocal teacher, who has just closed a successful season, has many pupils listed among the professionals who have attained notable



WILSON LAMB

success and are receiving much praise for their artistic and delightful singing. Mr. Lamb's New York studio is also rapidly growing, and between the two studios he has been kept constantly busy. Mr. Lamb is anticipating enjoying a month's vacation before reopening his studios early in September.

### Os-ke-non-ton Has Busy Summer

Os-ke-non-ton, a chief of the Mohawks, has had an exceedingly busy summer. Leaving for Europe, where, as the result of a decided success last year, he had been well booked, he made some thirty appearances in London and the English provinces. Because of the "strike" no end of difficulty attended the keeping of some of these, but what with airplanes, market carts, hitches in automobiles, etc.,

they were one and all accomplished. Just as he was about to leave for Germany, cables from America recalled him for appearances in Hollywood where, together with the Cherokee mezzo soprano, Princess Tsianina, he appeared before what was perhaps the largest audience that ever attended an opera performance, for nearly forty-seven thousand paid admissions accrued to the production of Cadman's Shanewis, which for two years was in the repertory of the Metropolitan Opera Company.

Finishing his work in California, Os-ke-non-ton was lost to civilization for some weeks on a research tour into the remote Indian parts of New Mexico, where annually he secures the primitive material which later in the season delights his audiences. Recently he took part in The Sunset Trail, which is the big annual meet of the Indians at Santa Fe, where this season Shanewis was to be given.

Os-ke-non-ton has now returned to sing on the fashionable New England North Shore, at Marblehead, for Mrs. Francis Crowninshield, and, at Bar Harbor, for Mrs. Thomas Lynch-Montgomery.

### Albert Spalding Returns to America

Albert Spalding returned to this country on August 3 after a successful concert tour abroad, where he received the splendid notices that the critics always accord this excellent artist. Het Vaterland in the Hague wrote: "One always heard the American violinist, Albert Spalding, with great enjoyment. As a musician he is significant. He joins grace with energy, a somewhat Roman intelligence and fleetness with a deep-felt driving human understanding. Technically he is every inch a complete virtuoso." The Handelsblatt in Amsterdam commented: "Infallible technique, noble taste, warm and deep understanding are the outstanding features of this artist's playing." Rotterdamsche Courant stated: "It was with joy that we hailed again the appearance of the American violinist, Albert Spalding, in view of the fact that we in the Netherlands have too seldom the occasion to hear the extraordinary playing of this artist. The applause that greeted the soloist was hearty and spontaneous, a veritable ovation."

### Buhlig to Sail for New York

Richard Buhlig, pianist, is sailing on September 8 from Bremen on the S. S. President Harding, and is due to arrive in New York, according to schedule, on September 17.

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## ARTISTS EVERYWHERE

Merle Alcock will make a tour through the states of Iowa, Kansas, Missouri, Oklahoma and Texas, immediately after the closing of her Metropolitan Opera engagement early in April, 1927.

Elsa Alsen has been engaged as soloist with the Rochester Symphony Orchestra in February, and with the Cleveland Orchestra in Buffalo. Mme. Alsen will sing with the Cleveland Orchestra in Cleveland again early in November, immediately after her return from the Pacific Coast.

Cecil Arden, of the Metropolitan Opera Company, will make an extended tour of Florida next January. Recitals already booked include appearances in Winter Haven, Cocoa, Gainesville, Sanford and at the California State Normal School. She has been engaged for the Spring Festival in Amarillo, Texas, and will make her second consecutive appearance in Long Beach, Cal., and San Francisco. Other engagements include appearances in the states of Washington, Idaho, Utah and Colorado.

The Adolph Bolm Ballet Intime will make its New York debut in three performances in November. The company will be headed by Adolph Bolm, who in recent years has staged Petrouchka at the Metropolitan Opera House, and Ruth Page, who has just been engaged as prima ballerina by the Metropolitan. A small symphony orchestra will furnish the music for the performances.

Dudley Buck, eminent vocal teacher, is leaving New York for a six weeks' hunting and fishing trip. Mr. Buck will go into the Canadian woods, Georgian Bay, Parry Sound and will visit Montreal, Quebec and Toronto. This has been a very busy summer at the Dudley Buck studios, the summer class having been the largest in the history of the Studio. Work will be resumed on September 27.

Leo, Jan and Mischel Cherniavsky have been booked for recitals at Our Lady of the Lake College, San Antonio, Texas, and the Tuesday Musical Club, in the same city. The Woman's Bureau of the Greater Burlington (Ia.) Association, has engaged them to give a recital in that city on March 1 next.

John Coates, English tenor, has been engaged for an appearance with the Philadelphia Forum on January 12. Mr. Coates is arriving in the United States for his third visit in December, and will open his tour with a New York recital in Town Hall, December 28.

Clara Haskil, Roumanian pianist, will be heard for the first time with orchestra in this country when she plays with the Philadelphia Orchestra, in Philadelphia, December 3, 4, and 6.

Judson House has been engaged as one of the soloists for the performances of Beethoven's Ninth Symphony to be given in St. Paul and Minneapolis, on January 20 and 21, by the Minneapolis Symphony Orchestra.

J. Rosamond Johnson and Taylor Gordon will give a recital of Spirituals in Orchestra Hall, Detroit, Mich., on October 4. Mr. Johnson's second book of American Negro Spirituals will be published in September.

Leonid Kreutzer, Russian pianist, who will make his American debut next January, has been booked with the Detroit and Cincinnati symphony orchestras.

Rudolf Laubenthal, will make his first appearance in St. Louis next season, where he is engaged to appear at a pair of concerts with the St. Louis Symphony Orchestra in January.

Augusta Lenska, contralto, will be under the exclusive management of Daniel Mayer, Inc., for next season. A tour is being booked for her and among engagements already signed are appearances in Muncie, Ind., Cedar Rapids, Iowa, and Oswego, N. Y.

Grace Leslie has been engaged by the University of New Hampshire, for a concert at the college to be given on January 26. Miss Leslie's appearance at the college is in the nature of a return engagement, as she was soloist at a similar event there last January.

Richard Crooks is to give a recital at Spring Lake, N. J., on August 13. The concert has been arranged as a benefit for the Ann May Memorial Hospital of Spring Lake. At the forthcoming Cincinnati Music Festival, under the direction of Frank van der Stucken, Mr. Crooks will sing the leading tenor role in Fidelio excerpts; and the part of Siegfried in scenes from Gotterdammerung. Also the artist will sing the tenor solo parts in Beethoven's Missa Solennis and Respighi's Primavera.

Elsie T. Cowen, coach and accompanist at the Dudley Buck studios in New York, is leaving for Portland, Me., by motor and will make many side trips by boat and machine from there.

Ernest Davis continues to be highly praised by the critics of Cincinnati for his appearance in opera at the Cincinnati Zoo. When Flotow's Martha was given he was heard in the role of Lionel, and according to the critic of the Cincinnati Commercial Tribune: "Ernest Davis was well liked last week when he sang La Donna è Mobile. But his reception then was a mere trifle compared to the outburst of delight which greeted his M'Appari last night. It was a veritable ovation. It was, indeed, well deserved, for his clear lyric quality is distinctly well suited to this most romantic of tenor romances. He did it with an abundance of color and discriminating good sense." "Ernest Davis' high tenor voice," said the Enquirer, "clear and penetrating, dominated many of the scenes, his rendition of the M'Appari being distinguished for its fervor and eloquence." The Cincinnati Post commented on his fine voice and splendid stage presence.

Inez Barbour-Hadley sailed the first week in June to spend the summer in Europe. She went directly to Paris, where her singing has been greatly praised. She is now preparing a French program, which she will give in New York on December 14.

Orville Harrold will tour this coming season with the Manhattan Opera Company, of which Frank T. Kintzing is managing director. Harrold will be heard in Pagliacci, Rigoletto, Bohème and other operas. Mme. Miura and Harrold will figure as associate stars in the Manhattan tour, their performances scheduled for alternate nights.

Charles de Harrack, pianist, who will make a coast to coast tour during 1926-27, has already been booked in the

following cities: Van Wert, Ohio; Seneca Falls, N. Y.; Richmond, Ky.; Brookville, Williamsport, Somerset, and Warren, Pa.; Boise, Idaho; Lewiston, Mont.; Wenatchee, Wash.; Casper, Wyo.; Butte, Mont., and Trinidad, Colo. Thirty other cities which he will include in this tour will be announced later.

Geza de Kresz, Hungarian violinist, who makes his home in Toronto, is engaged for a New York appearance on October 23 next, in the series of concerts at the Hotel Roosevelt.

Mischa Levitzki's tour next season will occupy a large portion of the Lone Star State. Six Texan cities have secured him already for recital appearances, and San Antonio will hear him in joint recital with Dusolina Giannini. The pianist will renew artistic acquaintance with Henri Verbruggen, when he will reappear as soloist with the Minneapolis Orchestra in Minneapolis and St. Paul on November 12 and 13. He will play the Saint-Saëns G minor concerto, the same work which he played with Verbruggen five years ago in Sidney, Australia.

Guy Maier and Lee Pattison will introduce a Syncopata by Sowerby, specially written for them, at their New York recital on November 6, as well as a two-piano arrangement of the Bach Goldberg variations.

Allen McQuhae gave a concert on July 28 at the New Viking Hotel in New York, R. I., under the management of Mrs. W. A. Clark, who runs a series of concerts at the fashionable resort each summer.

Anthony Pesci, tenor of Brooklyn, will open his New York studio on August 15.

Ashley Pettis will include on his southern tour during the month of November an appearance at the Fisk University, October 29. Other states where Pettis will appear in recital during the month will be Missouri, Oklahoma, Texas, Louisiana, and Arkansas.

Marguerite Potter, well known concert singer and teacher, closed her Steinway Hall studio in New York on July 1 until September 8. After a delightful motor trip through the Adirondacks and Canada, she is spending the remainder of the summer at her mountain camp Chenango Lake, N. Y. Although the days hold the usual relaxation of a lake camp, this busy young woman plays only part of the time, inasmuch as the season ahead holds a number of important engagements, in addition to her many classes. Miss Potter is also president of the New York Madrigal Club, whose work each year is becoming more widely known.

George Perkins Raymond, in the short space of two seasons, has won an excellent reputation for himself, everywhere he appears being highly commended for the pure lyric beauty of his voice, the clearness of his diction, the charm of his interpretation and the engaging quality of his personality. The tenor will begin his third season in November.

The Tollefsen Trio will make its only New York appearance next season at the Town Hall on the evening of December 18, presenting a program of works by Boellmann, Sandby and Ernest Chausson.

Gil Valeriano, Spanish tenor, who made an auspicious debut last spring in Aeolian Hall, will transfer his New York activities next season to the larger confines of Carnegie Hall. He will give his first recital of the season there on November 9, devoting a large part of his program to Spanish songs rarely or never heard in this country.

Oreste Vessella and his band opened a three weeks' engagement at Atlantic City, N. J., on August 1. Among the soloists secured by Vessella are Greta Torpadie and Louise Taylor, sopranos, and Jules Falk, violinist.

Nevada Van der Veer will sing the leading contralto roles at the next Cincinnati Music Festival. The works in which she will take part are Bach's Life Everlasting and Aeolus Appeased, scenes from the Goetterdaemmerung, and Pierre's St. Francis of Assisi. She has also been engaged for the performances of Beethoven's Ninth Symphony in St. Paul and Minnesota.

Reinald Werrenrath has been engaged as soloist with the Singers' Club of Cleveland on April 27, next, for his seventh appearance in Cleveland with that organization.

Frederick Weld was soloist for the 1926 commencement exercises of Connecticut College. Mr. Weld sang How Great O Lord, from Benedict's St. Peter, and A New Heaven and A New Earth, from Gaul's Holy City.

Jeannette Vreeland has been engaged as soloist for a concert to be given in Lowell, Mass., on February 22, under the auspices of the Masonic Choir of that city, and for a special performance of Beethoven's Ninth Symphony by the Minneapolis Symphony Orchestra in St. Paul and Minneapolis on January 20 and 21.

Rudolph Reuter, pianist, has been engaged as soloist with the Detroit Symphony Orchestra in March, 1927.

Albert E. Ruff, well known vocal instructor and author of that excellent book on voice, Vocal Fundamentals, who has been teaching of late in Los Angeles, is coming to New York within a few weeks and will hold a special class at his studio, 1202 Carnegie Hall, from September 1 until October 15 daily excepting Tuesdays and Saturdays. It is to Mr. Ruff that Geraldine Farrar owed the restoration of her voice which was so noticeable in her last few years at the Metropolitan.

Harold Samuel will open his next American season by delivering a lecture recital on Bach before the Schola Cantorum of New York on January 3. Tudor Davies, new Welsh tenor, who will sing here next winter under the management of Richard Copley, will be one of the outstanding features of the Welsh National Eisteddfod, to be held at Swansea, Wales, this month. Daniel Protheroe, one of the best known musicians in this country of Welsh birth, will be one of the adjudicators of the festival.

Lazar Saminsky, composer, with Mrs. Saminsky, has been spending a month at Menthon St. Bernard in the Haute Savoie, resting after his appearances in Paris and in Florence, where his lecture-recitals were most heartily received. He has been invited to appear in Rome and Milan. Some of Mr. Saminsky's new compositions will appear shortly from the Universal Edition, Vienna. Mr. and Mrs. Saminsky will return to New York early in September.

Ednah Cook Smith, well known concert singer, has opened a school of music at Ocean City, N. J.

Marie Sundelius will give a series of three recitals at Mercersburg Academy, Mercersburg, Pa., in October. On



November 2, the soprano will give a recital in Louisville, Ky., with Hans Kindler, assisting artist.

Edwin Swain's bookings for next season include a return engagement at Dickinson College, Carlisle, Pa., December 3; an appearance at the University of Syracuse, December 9, and a return date with the Chaminade Club in Brooklyn on April 6.

### Karl Heinrich Favors Civic Ballet for Pittsburgh

Karl Heinrich, of the Kinney-Heinrich Normal School of Dance Arts in Pittsburgh, Pa., is intensely interested in the furtherance of a civic ballet in Pittsburgh. It is his opinion that music has made great strides in that city and that dancing will do likewise. Pittsburgh is fortunate in having many talented dancers, and Mr. Heinrich believes that this natural talent should be encouraged and developed either through what might be called the Pittsburgh Civic Ballet or else through the public schools. In a recent interview he stated: "Correct training must be had to obtain strength, accuracy, control, poise, adagio movement, freedom, dexterity, elevation, lightness, spring, plasticity, relaxation, port de bras, grace, gesticulation and pantomime. Dancing is a natural expression. It is a union of movement, rhythm, art and life. It embodies love, sentiment, loyalty, sincerity, strength, vivacity, pride, majesty and every other possible expression. Oftentimes art lies dormant in one's heart. Quickly it can be awakened. Each of us has it, but many of us are satisfied to let it sleep. The soul must express its moods through the mind by action and motion of the body, and many times while each individual may not express it personally, it can well be thus expressed through the artistic movements of the dancer whom one has the privilege of watching. It is elevating, takes one away from the sordid things of life into an almost heavenly world. Our lives are made more fascinating, more inspiring, more harmonious—and just this very thing would be made possible for everyone through the Civic Ballet. A large festival of dancing could be held yearly, perhaps more often.

"Dancing should not be in the luxury class," continued Mr. Heinrich. "It should be for everyone who wants it, and the Pittsburgh Civic Ballet would make it possible for the masses to enjoy this art. What could be more delightful than to make dancing a part of our every day life? We give time and money to almost every other known achievement, why deny the dance? If this ballet were publicly controlled it would be purely artistic, and this is the thing to be recommended. Dancing cannot be taught from a monetary standpoint, because very often the most talented student is also the one with the least available funds. Therefore if it were possible to further one's studies without the necessary consideration of the financial side, the student would be required to work harder in order to retain his or her position in the school. Hard work and application would be essential.

"Dancing also is a very healthful exercise. The proper training will bring health to many who believe they cannot attain good health and beautiful bodies. Children and grown-ups, too, can develop beautiful bodies. Of course a young body is more pliable, but nevertheless this should not discourage any person, regardless of age, to devote as much time as possible to the correct dance exercise.

"The point we now desire to bring out," said Mr. Heinrich, "is that in a city with an assessed valuation of a billion dollars, every movement to develop its artistic standing should receive recognition. We have here, in our own city, many men and women who would deem it a privilege to foster such an undertaking. They are financially able to do such a great, good work and the time, we feel, is not now far distant when Pittsburgh will be lauded for its estimable work in supporting a Civic Ballet. Many times the opportunity arises to include artistic dancing in a program given by various civic bodies, and what more fitting than for our city to have its own ballet dancers?"

### Palmer Christian in Demand

Palmer Christian held an important organ master class this summer at the University in Ann Arbor, Michigan. Several organists of exceptional ability and experience were in attendance for repertory, coaching, etc. Mr. Christian has been most persistent in trying to make the student, as well as the listener, realize that the organ is really a "human" instrument, as well as one of classic and severe mien. It is through such persistent efforts that the organ is fast becoming more popular as a concert instrument.

In addition to his teaching, Mr. Christian gave two recitals for the University Summer Session, and has spent much time in preparing his next season's programs. His recital bookings for early fall include the dedication of organs in Jackson, Mich.; Wheeling, W. Va.; Akron, Ohio, and a recital in Cedar Rapids, Iowa. Mr. Christian has also been booked to appear as soloist with the Detroit Symphony Orchestra under Ossip Gabrilowitsch, on December 9 and 10. Mr. Christian will have a fine concert season and will make a trans-continental tour in February and March, covering the Middle West, South and Pacific Coast.

### Gunn School Elects Officers

At a meeting of the board of directors of the Glen Dillard Gunn School of Music, Chicago, the following officers were elected: Glenn Dillard Gunn, president; Burton Thatcher, vice-president; Theodore Miltzer, second vice-president; Arthur Granquist, secretary; Guy H. Woodard, treasurer. Percy Rector Stephens was made chairman of the board of directors, and Franz Proschowski, vice-chairman, both becoming stockholders in the school. Other directors are Stuart Barker, Albert Borroff, Felix Borowski, Eric Delamarter, Arthur Granquist, Glenn Dillard Gunn, Theodore Miltzer, Amy Emerson Neill, Lee Pattison, Dr. Daniel Protheroe, Viola Roth, Leo Sowerby, Burton Thatcher, Guy Herbert Woodard and Sophia Swanstrom Young.

### Music Students' League Meets

The bi-monthly musicale of the Music Students League of New York, Inc., was held at the Hotel Latham on July 27 and proved a very interesting one. The following artists took part: Edna Frandini, soprano, accompanied by Samuel Wilenski; Ann Winterbottom, soprano, accompanied by Esther Arnowitz; Mrs. J. Eisenberg, Mildred Bertuch, Esther Arnowitz and Samuel Wilenski, pianists. A short talk was given by Otto H. Siegel.

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ELIZETTE REED BARLOW, 817 E. Central Ave., Winter Haven, Fla. Tampa, Fla., June 1st; Asheville, N. C., July 12th.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

BEULAH CROWELL, 201 Wellston Bldg., 1506 Hadlamont Ave., St. Louis, Mo. Normal Classes June, July and Aug.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Summer, Cincinnati Conservatory and Bellefontaine, O. Sept., Wichita, Kans.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

LA VERNE C. FLEETWOOD, 1344 Spaulding Ave. Studio: Hollywood Women's Club, 7078 Hollywood Boulevard, Hollywood, Calif.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normal Classes.

GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex., October 1st and February 1st. Amarillo.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Normal classes, June 28, 1926, Jan. 15, 1927.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Memphis, Tenn., June; Chicago, July, Aug., Sept.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. June: Dallas, Texas; July: Cleveland, Ohio; September: Little Rock, Ark.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 6262 Oram Avenue, Dallas, Texas. Normal Classes, Feb. 1, three months; June 1, five weeks.

ROBIN OGDEN, Box 544, Waterbury, Conn. Classes held June.

MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, June 30th, 1926.

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### Change in Personnel of N. Y. Symphony

There will be seven new players added to the New York Symphony Orchestra personnel this fall. This represents the smallest turnover the orchestra has had in a number of years. Two of the changes are among the first instruments. Walter Damrosch has secured Joseph Malkin as first cellist. Malkin has an established reputation as a solo player. He has appeared as soloist with the Boston, Chicago and New York Symphony orchestras. He was a first prize graduate of the Paris Conservatoire. At the early age of eighteen he was soloist with the Berlin Philharmonic under Arthur Nikisch. The addition of Isidore Berv as first horn brings to the orchestra its youngest first instrument player. Berv is only nineteen years old. He has been with the Philadelphia Orchestra for the past three years. Other new members include Winthrop Sargeant, and M. Livschutz, violins; Samuel Borodkin, assistant tympani; Harry Sacher, bass; Michel Nazy, English horn; Albin Anding, second trumpet. Continuing at the first instrument desks are George Barrere, who has been with the orchestra more than twenty years as first flutist; Mischa Mischakoff, concertmaster; Ernest LaPrade, leader of the second violins; Rene Pollain, viola; Morris Tivin, bass; J. A. Williams, clarinet; Louis Letillier, bassoon; Pierre Mathieu, oboe; Gustav Heim, trumpet; Max Wockenfuss, trombone; Adolf Moser, tuba; Karl Glassman, tympani; Joseph Pizzo, harp.

### Clara Clemens' Joan of Arc Praised

The accompanying letter, addressed to Ernest Briggs, Clara Clemens' manager, is self-explanatory:

My dear Mr. Briggs:  
It was my very great pleasure to witness the performance of Recollections of St. Joan as interpreted by Mark Twain's daughter, Clara Clemens. I have seen St. Joan as interpreted by two of our most prominent actresses following the lines of Shaw. I think I have seen nothing that has so impressed me as the interpretation given by Mme. Clemens. The sentiment connected with the play, the fine dramatic ability displayed by Mme. Clemens, and the uplift and spiritual appeal of her work far surpasses anything of the kind that I have witnessed.

Mme. Clemens was sponsored in Detroit by the Association of the University of Michigan Women for the benefit of the League Building, a building which is soon to be erected on the Campus of Michigan to serve as a community center for the undergraduate women in attendance at the University. You may readily understand how very much I appreciate the work of Mme. Clemens when I tell you that I am hoping to book her through the various associations of Michigan women during the fall tour which she is now contemplating. Already, I have had applications from several of the Michigan groups and I know of nothing that I prefer to recommend to our various organizations.

Trusting that you will be able to give me several dates, I am,  
Very sincerely yours,  
Mrs. W. D. HENDERSON  
Executive Secretary of the University of Michigan League.

### Mr. and Mrs. Edwin Hughes in Recital

The last of the series of recitals by the master class of Edwin Hughes offered Mr. and Mrs. Hughes in a two-piano program, which consisted of Variations on a Theme by Beethoven, Saint-Saëns; Concerto Pathétique, Liszt,

and the Rachmaninoff Suite, op. 17. Mr. and Mrs. Hughes play together as one; there is a fine blending of tone and a decided understanding between them. In the Beethoven selection there was a delightful adherence to the classic style and a charm in the lilting quality of spirit which pervaded the entire rendition. The concerto gave the pianists an opportunity for display, yet at no time was there lost the modulated power which was an outstanding characteristic of their combined artistry. It is needless to say that the program was enjoyed by Mr. and Mrs. Hughes' many admirers, and it is a source of great delight to know that these two sterling musicians will favor the public this coming winter with some ensemble performances at Aeolian Hall.

### Museum Engages Lotta Van Buren

Cleveland will have three concerts next season by Lotta Van Buren, whose educational recitals and talks on old keyboard instruments are being sought. Two of these concerts will be given by Miss Van Buren for the Museum of Art in Cleveland and the third in conjunction with these will be given for the Cleveland Institute of Music, headed by Mrs. Franklyn B. Sanders.

Museums approve of the highly specialized work Lotta Van Buren is doing. Not long since when she was making her motion picture of the development of the piano called What Do You Know About the Piano? considerable cooperation on the part of the museums and libraries of New York was extended to her, and part of the picture was filmed in the Cooper Union Museum of Decorative Arts, one of the choicest and quaintest places in the metropolis. The curator of this institution supplemented Miss Van Buren's priceless collection of old instruments, including Beethoven's piano and Jennie Lind's, with the very notable collection housed there.

Much interest is beginning to attach to the concerts of Lotta Van Buren. The most recent of the large Western cities to book her is Kansas City, where she will play for the Mu Phi Upsilon.

### Milan Lusk Plays for Queen Marie of Roumania

Word has been received from Sinaia, Roumania, the summer residence of the king and queen of Roumania, that Milan Lusk, violinist, again played on July 9 in Castle Pelisor for Queen Marie and her family. On this occasion he met King Ferdinand and Crown Prince Nicholas, who had just returned from travels on the Continent. Lusk performed a lengthy program, consisting of French, Bohemian, German, Roumanian and American compositions, and was the recipient of many complimentary remarks about his playing from Her Majesty, who gave him several of her most recent autographed portraits. In parting the Queen expressed a hope that she would meet and hear Lusk on his native soil, as she expects to visit America in the near future.



CLAIRE EUGENIA SMITH  
ENJOYS  
THE HAWAIIANS

Claire Eugenia Smith, mezzo-soprano, recently spent some time in Honolulu, and the following pictures show her imbibing its many advantages: (1) On one of the lovely streets shaded by palms; (2) in front of her cottage in Honolulu; (3) ready for a strum on the Hawaiian string guitar on which the natives play their weird plaintive melodies; (4) braving the long blue rollers of Waikiki beach; (5) after many hazardous attempts Miss Smith finally mastered the out-rigger canoe in which she is pictured and became an adept in the paddling of it; (6) in front of Waikiki Inn after a delightful swim in the invigorating Hawaiian waters.



## ACROSS THE COUNTRY

Ann Arbor, Mich. (See letter on another page.)

Athens, Ga. (See letter on another page.)

**Atlantic City, N. J.**—Marie Tiffany, soprano of the Metropolitan Opera Company, and Judson House, tenor, were the stars of two special operatic concerts recently on the Steel Pier. The same day also marked the opening of a three weeks' engagement of Oreste Vessella and his Band, including a number of highly-established instrumental and vocal soloists. B.

**Bellefontaine, Ohio.**—A number of recitals were given this summer by the pupils of Adda Eddy of this city. The first one was a recital and demonstration of the Dunning System, of which Miss Eddy is one of the normal teachers. The large audience received many surprises from the forty pupils who took part on this program, among which were chord-building, key-board modulations, memory training, transposition both keyboard and written, rhythm drills and rhythm pictures. A pleasing number was the singing of America by the children and the audience, during which, to perfect rhythm, a small boy outlined crossed flags in colors on a black-board. An effective number was a song sung by a tiny girl, who was accompanied on the piano by a companion of equal years. Eighteen children played on six pianos with perfect rhythm and expression. All solo, duet, trio and quartet work showed understanding of rhythm, technic and expression. An attractive number on one of the other programs was a difficult solo, Tales of the North Land, composed and played by a thirteen year girl.

Although busy with summer classes, Miss Eddy will take off a few days to attend the National Convention of Dunning Teachers in New York City. Miss Eddy will conduct a normal in the Dunning System at Wichita, Kans., this fall, followed by other normal classes. As a normal teacher she has received letters for information from Alaska, Washington, Canada, Montana, California, Colorado, Texas, Florida, Maryland, Massachusetts, New York, Pennsylvania and a number of other states. O. T.

Chicago, Ill. (See letter on another page.)

Conneaut Lake, Pa. (See letter on another page.)

Los Angeles, Cal. (See Music on the Pacific Slope.)

Pittsburgh, Pa. (See letter on another page.)

**Portland, Me.**—Announcement has just been made by the treasurer of the Western Maine Festival Association that the concert given by Marion Talley here in June for the benefit of the association netted \$1,305. She was brought by Director-in-Chief William R. Chapman. This assures another festival for Portland and the first appearance of Beniamino Gigli in Maine. L. N. F.

San Francisco, Cal. (See Music on the Pacific Slope.)

Seattle, Wash. (See Music on the Pacific Slope.)

**South Wales, N. Y.**—A summer evening musicale of unusual interest was held at Het Steenen Huis on July 17, being the third concert in the given series. Artists who participated, and who were greeted with all evidences of delight, were Arnold Cornelissen, pianist, whose work is always a pleasure to hear; Kurt Paur, pianist; Martin Danser, bass player; Louis Manchester, cellist; Alex Fischer, violinist, and Jos. A. Ball, violinist. C.

**Wichita, Kans.**—William Erhardt Snyder, who has been conducting a summer master piano class at the Wichita College of Music, presented several pupils in a final recital in the College Auditorium. Mrs. Theodore Lindberg, soprano, and Florian Lindberg, violinist, assisted. C. E. S.

## Robert Braun Returns from Tour

Robert Braun, director of the Braun School of Music, Pottsville, Pa., has just returned from an unusual concert tour in the Middle West. In three weeks he played sixteen concerts, all but one in Catholic Convents to audiences composed solely of nuns, as many as 1500 in some of the audiences. Despite the thermometer ranging anywhere between 95 and 102 the concerts were highly successful, and the audience of sisters most appreciative. The largest convents visited were at St. Mary-of-the-Woods, near Terre Haute, Ind.; The Immaculate Conception, Davenport, Iowa, and the Franciscan Convent of St. Joseph at Milwaukee. In the last mentioned Mr. Braun was impressed by the high standards maintained in all branches of art. He was tendered in return for his recital a concert by a chorus of 100 nuns and a fine symphony orchestra, the missing wood-wind and bass being supplied by a large organ equipped with two consoles. The program included the Miriam's Song of Schubert and several movements from Beethoven symphonies.

Mr. Braun's programs embraced exclusively numbers from the works of The Progressive Series of Piano Lessons, published by The Art Publication Society, under whose auspices the tour was made. The final recital was given in St. Louis to the summer students of Washington University.

En route to Milwaukee Mr. Braun stopped over at Evanston for an afternoon with his friend, Leopold Godowsky, whom he found busy tossing off a few new compositions. He has just added to his long list a transcription of Schubert's Wanderer and The Brooklet, which are respectively dedicated to Philip and Rachmaninoff.

Both Mr. Godowsky and Mr. Braun had dinner and a musical evening at the home of Maurice Aronson, en famille. Later in the evening Mr. and Mrs. Henri Levy and his brother came in and heard the first performances of Godowsky's latest compositions, together with some of the Java Suite, Flederman's waltzes, and other pieces.



ETHELYNDE SMITH

snapped at Hillegom, Holland, the seat of the bulb fields not far from The Hague, at the time of her recital on April 29. Miss Smith states that the hyacinths, narcissus and tulips of every hue stretched as far as the eye could reach. The soprano arrived in New York on July 9 from a trip of over three months abroad. She appeared with success in various European cities and also was entertained by prominent people on numerous occasions. The remainder of the summer will be spent at Alton Bay, N. H.

## Schmitz' Colorado Master Class in Session

The E. Robert Schmitz summer master piano class has gathered in Colorado Springs a galaxy of musical stars, prominent musicians from widely divergent locations having come for the session. An interesting feature of the class is the fact that many in the personnel have attended most or all of the previous sessions. Mr. Schmitz seems able to inspire in his following a loyalty to himself and his principles which brings them back session after session. As usual, the classes are proving of immense interest and profit. Mr. Schmitz has added many new points in the last year to the technic class and the interpretation class is bringing out new and interesting numbers.

Jean Hersher, of Paris, who has been Mr. Schmitz' Paris representative, is in attendance and many students are enjoying special work with her. Mme. Hersher will have charge of the Birmingham (Ala.) Conservatory from September to next January. Besides Mme. Hersher, Mr. Schmitz has with him the same assistants as for the last several years: Marion Cassell of New York, Mabel Riggs Stead of Chicago, Ruth Dyer and Miss Florian Shepard of Mt. Holyoke College (Mass.), and Ella Connell Jesse of Portland, Ore.

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## THE PICK OF THE PUBLICATIONS

### Songs

(J. Fischer & Bros., New York)

**Ave Maria, by J. Lewis Browne.**—The usual Ave Maria Latin words put to a dignified, flowing melody which requires a mastery of the legato. It is dedicated to Mr. and Mrs. A. Montani and is published for high and low voice.

**Four Ballads, by Leeds Mitchell.**—These are entitled *The Look, Who Loves the Rain, Twilight, and Pierrot*. The chief assets of these compositions are the catchy melody and corresponding spirit to the titles. Singers who are capable of vocal effects will find these valuable vehicles or the display of climaxes and pianissimos.

(Oliver Ditson & Co., Boston)

**Take Me Home, by Theodore Bjorksten.**—A song for men known as "A call to the boatman on the River Jordan." The composition is to be sung in a rough and manly way, and as the value of the song is in its interpretation the composer has wisely used simple intervals. It will be most effective on a concert program. It is dedicated to and sung by Emilio de Gogorza.

**Mine Be the Lips, by Mrs. H. H. A. Beach.**—As usual Mrs. Beach has selected words, which, with her beautiful music, appeal to the music lover. With her fine knowledge of the voice, she has made of this song a composition which vocalists will delight in using.

(Carl Fischer, New York)

**Three Songs for Voice and Piano by Silvio Hein,** entitled *My Paradise, Of You, and Ceptin' Me.*—The three songs are written in a spirited style, with two verses and refrain.

**Oriental Serenade by Solon Alberti.**—This song has the typical Oriental pulse and modulations. The words are in keeping with the languorous type, and while there is nothing original in the composition, as songs go it is good.

### Arthur Dunham Heads Organ Department of Bush Conservatory

A notable addition to the Bush Conservatory faculty this season is Arthur Dunham, distinguished American organist, composer and conductor. Mr. Dunham has been engaged as head of the organ department by President Edgar Nelson



Wallinger photo.

ARTHUR DUNHAM

and will continue the notable record made by this department under the former direction of Mr. Nelson.

Arthur Dunham has been identified with American musical activities for many years and has attained a reputation as a virtuoso organist and a fine musician. He is now organist and director of music at the First Methodist Episcopal Church of Chicago in the Chicago Temple, where his weekly recitals are important events in the musical life of the city. He has held many positions of importance during his public career, among them director of music and organist of Sinai Temple, Chicago; founder and conductor of the Philharmonic Orchestra of Chicago; conductor of the Association of Commerce Glee Club and the Lyric Glee Club of Milwaukee. For two seasons he was conductor of the Boston English Opera Company, in which he achieved a remarkable success.

Mr. Dunham's recognition as a concert organist has been wide, and he has an enthusiasm for teaching, unusual in so distinguished a soloist. His wealth of experience and brilliant musicianship make his teaching of great value to students and professional organists. He uses the great 80-Stop Skinner organ of the Chicago Temple for his teaching.

### ANN ARBOR, MICH.

ANN ARBOR, MICH.—Many well known soloists, both vocal and instrumental, as well as organizations, will be heard in Hill Auditorium, Ann Arbor, next season in the two concert courses conducted by the University School of Music, according to announcements just made by Charles A. Sink, business manager. The lists include a wide variety of offer-



MARICA PALESTI

Prima donna of the Moscow Opera, who gave a song recital at Ogunquit, Me., on August 8, at Levitt's Theater. She is pictured here as Aida.

ings and promise to eclipse in brilliance and general interest those of former years. In the Forty-Eighth Annual Choral Union Series, six numbers will be provided by the following: October 18, Frieda Hempel; November 5, English Madrigal Singers; December 13, Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor; January 17, Marion Talley; January 31, Fritz Kreisler; March 2, Guiomar Novaes. In the Eighth Annual Extra Concert Series splendid attractions will be heard: October 9, the United States Marine Band, under the baton of Captain Santelman; November 29, Moriz Rosenthal; January 10, The Russian Cossack Choir of male voices, under the direction of Sergei Cocloff; February 21, Ossip Gabrilowitsch with his orchestra players. B.

### Philadelphia Opera Company Performances

A movement in which Mrs. Joseph Leidy and other prominent Philadelphians became interested about five years ago, and which had for its principal object the presentation of grand opera of the highest artistic standards at prices which could be met by all classes of music lovers, will reach its culmination this coming season when the Philadelphia Grand Opera Association, which is a body embracing in its membership some of the best known persons in the social, artistic and financial circles of Philadelphia, will present the Philadelphia Grand Opera Company, which has been incorporated under the laws of Delaware and registered in Pennsylvania.

Mrs. Leidy, who has taken a prominent part in the development of the Philadelphia Orchestra and who is identified with many other cultural movements in Philadelphia, is president of the company, and Wm. C. Hammer, who is a pioneer producer of "popular price" grand opera in the Quaker City, is general manager. Leopold Stokowski, the distinguished conductor of the Philadelphia Orchestra, has accepted the post of honorary musical director and Fulgenzio Guerrieri, the well known "batonless" conductor, will direct the six subscription performances which will be given at the Academy of Music on October 28, November 16, December 21, February 22, March 31 and April 19.

The repertory will be selected from the following operas: In Italian—Aida, Rigoletto, Pagliacci, Otello, Gioconda, Cavalleria Rusticana and Trovatore; in French—Faust and La Navarraise.

Plans are now being perfected to present two ballets, in conjunction with the shorter operas, in which 125 trained dancers will participate. The ballets in contemplation are Puppenfee and Tchaikowsky's Sleeping Beauty. The corps de ballet, which will be a prominent feature of the performances, will appear in all of the operas which provide for ballets, and will also interpolate divertissements in those works which have no ballets written into the scores.

Several stars of the operatic firmament have been engaged and negotiations with others are now in progress.

As one of the objects of the organization is to provide opportunity for young artists of proven ability to appear with the company, singers who have had experience in grand opera are invited to communicate with the management, with a view to engagements, not only for the coming season, but also for subsequent years, as plans are now being made to greatly increase the number of performances each succeeding season.



## SUMMER DIRECTORY

**A**  
Adler, Clarence.....Lake Placid, N. Y.  
Alberti, Solo.....Europe  
Alsen, Elsa.....Maine  
Aldas, Frances.....Great Neck, L. I.  
Anderson, Walter.....Westerly, R. I.  
Arden, Cecil.....Paris, France  
Austin, Florence.....Grand Rapids, Minn.  
Austral, Florence.....Europe

**B**  
Barbour, Inez.....Europe  
Baldwin, Samuel A.....Stanford University, Cal.  
Barron, May.....Colorado  
Bauer, Harold.....Europe  
Beduschi, Umberto.....Highland Park, Ill.  
Berumen, Ernesto.....California  
Bentley, William.....Charlevoix, Mich.  
Benjamin, Bruce.....Europe  
Block, Alexander.....Hilldale, N. Y.  
Bock, Helen.....Paris, France  
Bonci, Alessandro.....Europe  
Boone, Agnes.....Europe  
Bori, Lucresia.....Highland Park, Ill.  
Bourskaya, Ina.....Highland Park, Ill.  
Bragioti, Isadore.....Los Angeles, Cal.  
Brooks, Hanna.....Bedford, Pa.  
Bristol, Frederick E.....Harrison, Me.  
Butler, Hanna.....Europe  
Buzzi-Peccia, A.....Stresa, Lago Maggiore, Italy

**C**  
Cadec, Ottokar.....Shelburne, Vt.  
Carl, William C.....Switzerland  
Carnavall, Vito.....Europe  
Carnahan, Franklin.....Secampsett, Mass.  
Carri, F. and N.....Nantucket, Mass.  
Casals, Pablo.....Vendrell, Spain  
Cathcart, Jane.....Southampton, L. I.  
Chamlee, Mario.....Ravina Park, Ill.  
Chapman, William R.....Bethel, Me.  
Church, Frank M.....Tallahassee, Fla.  
Cherkasky, Shura.....Harrison, Me.  
Cherniavsky, Leo.....England  
Colombati, Virginia.....Italy  
Coates, John.....Schroon Lake, N. Y.  
Cooke, Edgar.....London, Eng.  
Craft, Marcella.....Riverdale, Cal.  
Cramer, Clarence.....Cincinnati, Ohio  
Crooks, Richard.....Interlaken, N. Y.  
Curci, Francesco.....Highland Park, Ill.

**D**  
Dambmann, Emma.....Westerly, R. I.  
David, Annie Louise.....San Francisco, Cal.  
Danise, Giuseppe.....Glencoe, Ill.  
DeKeyser, Marie.....Europe  
Delamarter, Eric.....Glencoe, Ill.  
Devries, Mr. and Mrs. Herman.....Europe  
DeVere, Clementine.....Europe  
Didur, Adamo.....Europe  
Dilling, Mildred.....Europe  
Donahue, Lester.....Europe  
Duke, Josephine.....Shippensburg, Pa.  
Dubinsky, Vladimir.....Newport, R. I.  
Durno, Jeannette.....Chicago, Ill.

**E**  
Easton, Florence.....England  
Eddy, Madeline.....Bayonne, N. J.  
Enesco, Georges.....Sinaia, Rumania

**F**  
Farnam, Lynnwood.....Los Angeles, Cal.  
Falco, Felice.....Highland Park, Ill.  
Flesch, Carl.....Europe  
Flonzaley Quartet.....Switzerland  
Florence, Rose.....Europe  
Finnegan, John.....Belle Harbor, L. I.  
Figue, Carl.....Point Chataqua, N. Y.  
Jacobi, Frederick.....Santa Barbara, Cal.  
Freund, Helen.....Chicago, Ill.  
Friedberg, Carl.....Baden-Baden, Germany  
Frost, Bernice.....Mitchell, S. D.

**G**  
Gara, Valda.....Sabattus, N. Y.  
Garden, Mary.....Monte Carlo  
Gardner, Grace.....Hillboro, Ohio  
Gabrilowitch, Ossip.....Mackinac Island, Mich.  
Gentile, Alice.....Highland Park, Ill.  
Giannini, Duolina.....Europe  
Gieseking, Walter.....Europe

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Gruppe, Paulo.....Sayville, L. I.  
Gunster, Frederick.....Hendersonville, N. C.  
Gustafson, Lillian.....Chautauqua, N. Y.

**H**  
Hageman, Richard.....Chicago, Ill.  
Hall, Frances.....Chautauqua, N. Y.  
Hart House String Quartet.....Newcastle, Ont.  
Herzog, Sigmund.....Lake Placid, N. Y.  
Heckle, Emma.....Cincinnati, Ohio  
Henry, Harold.....Bennington, Vt.  
Kerna, Grace.....Virginia  
Hill, James.....Maine View, N. Y.  
Hinkle, Florence.....Chicago, Ill.  
Hofmann, Josef.....London  
Hoffman, John A.....Europe  
Hopkins, Louise.....Europe  
Hubbard, Arthur.....Seattle, Wash.  
Huhn, Bruno.....Europe  
Hulsmann Trio.....Easthampton, L. I.  
Huss, Henry Holden.....Diamond Point, N. Y.  
Hutcheson, Ernest.....Chautauqua, N. Y.

**J**  
Jacobs, Max.....Hampton, N. J.  
Jertz, Maria.....Vienna, Austria  
Jess, Grace Wood.....Los Angeles, Cal.  
Johnson, Edward.....Hubbard Woods, Ill.

**K**  
Kennard, Ruth Julian.....Europe  
Kerna, Grace.....Virginia  
Kindler, Hans.....Paris, France  
Kneisel, Franz and Marianne.....Blue Hill, Me.  
Kortschak, Hugo.....Pittsfield, Mass.

**L**  
Lambert, Alexander.....Loon Lake, N. Y.  
Land, Harold.....Stockbridge, Mass.  
Laubenthal, Rudolf.....Germany  
Leary, Walter.....Europe  
Leginska, Ethel.....Europe  
Lent, Sylvia.....Skyland, Va.  
Leonard, Florence.....Europe  
Leopold, Ralph.....Craigville, Cape Cod  
Leslie, Grace.....Chautauqua, N. Y.  
Levenson, Boris.....Brighton Beach, N. Y.  
Levitzky, Mischa.....Avon-by-the-Sea, N. J.  
London String Quartet.....Cummington, Mass.  
Lewis, Mary.....Europe  
Liebling, George.....Chicago, Ill.  
Lisniewska, Marguerite.....Hollywood, Cal.  
Littlefield, Laura.....Pleasant Point, Me.  
Lockwood, Samuel P.....Keene Valley, N. Y.  
London String Quartet.....South America  
Lowe, Caroline.....Lima, Ohio  
Loth, L. Leslie.....Kent, Conn.  
Ludikar, Pavel.....Czechoslovakia  
Lull, Barbara.....Europe  
Lynde, Ethel Graham.....San Francisco, Cal.

**M**  
Macbride, Florence.....Highland Park, Ill.  
Macbride, Winifred.....Glasgow, Scotland  
MacLennan, Francis.....Port Washington, L. I.  
Malinoff, Guy.....Europe  
Malinoff, Guy.....Europe  
Margulies, Adele.....Austria  
Mario, Queena.....Highland Park, Ill.  
Martin, Beatrice.....Lake Sunapee, N. H.  
Martinelli, Giovanni.....Ravina Park, Ill.  
Massei, James.....Lake Placid, N. Y.  
McAfee, Marion Alice.....Chicago, Ill.  
McQuhae, Allen.....Sound Beach, Conn.  
Meador, George.....Europe  
Meisle, Katherine.....Europe  
Mero, Yolanda.....Europe  
Meyer, Eleanor.....Lake George, N. Y.  
McLellan, Eleanor.....Molde, Norway  
Middletown, Arthur.....Chicago, Ill.  
Miller, Marie.....Europe  
Mischakoff, Mischa.....Chautauqua, N. Y.  
Moore, Earl V.....Omaha, Mich.  
Morris, Maria Hamilton.....Falmouth Hgts, Mass.  
Montani, Nicola A.....Italy  
Mott, Alice Garrigue.....Europe  
Mount, Mary Miller.....Avalon, N. J.  
Mueller, Maria.....Europe  
Münz, Mieczyslaw.....Krakow, Poland  
Murphy, Lambert.....Munsonville, N. H.

**N**  
Naegele, Charles.....Gloucester, Mass.  
Nash, Frances.....Bar Harbor, Me.  
Negri, Flora.....Fire Island, N. Y.  
Noble, T. Tertius.....Rockport, Mass.

**O**  
Onelli, Enrichetta.....Europe

**P**  
Patton, Fred.....Cincinnati, Ohio  
Patton, Reba.....Friendship, Me.  
Paggi, Tina.....Highland Park, Ill.  
Paci, Gennaro.....Highland Park, Ill.  
Perkins, Lyman.....Norfolk, Va.  
Peterson, May.....Amarillo, Texas  
Pirnie, Donald.....Meriden, N. H.  
Polak, Emil J.....San Francisco, Cal.  
Ponselle, Carmela.....Old Orchard, Me.  
Ponselle, Rosa.....Milan, Italy  
Potter, Marguerite.....Chenango Lake, N. Y.  
Prokofeff, Serge.....Paris, France  
Prochowsky, Frantz.....Chicago, Ill.  
Portanova, Vincenzo.....Twin Mountains, N. H.

**Q**  
Quaile, Elizabeth.....Ridgefield, Conn.

**R**  
Rabinoff, Anastasia.....Europe  
Raymond, George Perkins.....Europe  
Reddick, William.....Bay View, Mich.  
Regneas, Joseph.....Sebago, Me.  
Rethberg, Elizabeth.....Weneta, Ill.  
Rieger, Wallingford.....Ithaca, N. Y.  
Riesberg, F. W.....Norwich, N. Y.  
Roderick, Emma.....New Milford, Conn.  
Roeder, Carl M.....Thetford, Vt.  
Rogers, Francis.....Europe  
Roma, Lisa.....Europe  
Rosanoff, Marie.....Wilton, Conn.

**S**  
Salzedo, Carlos.....Seal Harbor, Me.  
Saminsky, Lazare.....Europe  
Samoiloff, Lazar S.....San Francisco, Cal.  
Salvi, Alberto.....Chicago, Ill.  
Sapio, Romualdo.....Europe

Sametini, Leon.....Europe  
Schipa, Tito.....Lecce, Italy  
Schmitz, E. Robert.....Colorado Springs, Colo.  
Schofield, Edgar.....Europe  
Schiller, Celia.....Newport, R. I.  
Sittig, Fred.....Stroudsburg, Pa.  
Skilton, C. S.....Petersboro, N. H.  
Smith, Edna Cook.....Ocean City, N. J.  
Smith, Ethelynde.....Alton Bay, N. H.  
Soder-Hueck, Ada.....Asbury Park, N. J.  
Squires, Marjorie.....West Hurley, N. Y.  
Stanley, Helen.....Twin Lakes, Conn.  
Stojowski, Sigmund.....Pacific Coast  
Spencer, Allen.....Wegingtons, Mich.  
Spencer, Janet.....Lake Placid, N. Y.  
Spry, Walter.....Montevideo, Ala.  
Stassevitch, Paul.....Portland, Ore.  
Stephens, Percy Rector.....Denver, Col.  
Stellner, Grace L.....Onaga Lake, N. Y.  
Stewart, Oliver R.....Harrison, Me.  
Stoeber, Emmeran.....Cummington, Mass.  
Stoessel, Alfred.....Chautauqua, N. Y.  
Sturani, Cesare.....Europe  
Sundtun, Marie.....Harrison, Me.  
Swain, Edwin.....North Carolina

**T**  
Telva, Marion.....St. Louis, Mo.  
Thibaud, Jacques.....St. Jean de Luz, France  
Thomas, Helen.....England  
Townsend, Stephen.....Meriden, N. H.  
Truette, Everett E.....Greenville, Me.  
Trevisan, Vittorio.....Highland Park, Ill.

**V**  
Van der Veer, Nevada.....Springfield Center, N. Y.  
Van Grove, Isaac.....Chicago, Ill.  
Visanska, Dan.....Old Forge, N. Y.  
Von Klenner, Katharine.....Conneaut Lake, Penn.  
Vreeland, Jeannette.....Chicago, Ill.

**W**  
Warren, Frederic and Olga.....Madison, N. H.  
Wells, Phyllis.....Colorado  
Whitmer, Carl and Helen.....La Grangeville, N. Y.  
Whitehill, Mr. and Mrs. Clarence.....Manchester, Vt.  
Willis, Martha D.....Europe  
Wodell, F. W.....Boothbay Harbor, Me.

**Y**  
Yost String Quartet.....Fayette, Ohio  
Yon, Pietro.....Europe

**Z**  
Zan Nikola.....Portland, Ore.  
Zaslavsky, Georges.....Monica, Cal.  
Zeisler, Fannie Bloomfield.....Europe

## Grace Wood Jess Receives Warm Praise

Grace Wood Jess, who sings folk songs of many lands, and costumes them exquisitely, is also an actress of rare ability. After a recital in Los Angeles recently, the Los Angeles Times said: "The art of Grace Wood Jess is beautiful. She realizes images in unusual song paintings. She weaves a spell of enchantment for the audience and accomplishes feats of magic with the songs of Russia, Spain, France and our Southland. In the songs of Russia and the song legends of the Nativity, she makes the characters live, imbuing them with deep personal sadness and compassion. She feels them intensely and re-creates them with her own charm and personality."

Miss Jess is remaining in California until the opening of her fall tour, November 14. She is to sing in Santa Monica, Cal., for the Pacific Coast Palisades Association, in August. In January, 1927, Miss Jess will tour the Northwest and Canada.

## Estelle Lieblich Engages Alex Puglia

Alex D. Puglia has been engaged by Estelle Lieblich as acting teacher and stage director of her opera class. Mr. Puglia was for years connected with the leading American opera companies in the capacity of stage manager and has prepared a number of Miss Lieblich's pupils for the operatic stage.

## Louis Bachner Returns to Berlin

Louis Bachner, the American vocal teacher, who has been active in Berlin for many years past, sailed from New York on August 7 on the Republic after a visit of three weeks with relatives in this country.

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Augustine Smith, Boston University.  
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#### SWANEE RIVER

J. T.—The spelling of Stephen Foster's famous song, Swanee, was used for two reasons. Up to about thirty-five, or perhaps forty, years ago, that was the way the song was called and known, as it had been known and called from the time of its first appearance. In old books of songs, the name is Swanee. The writer remembers it by that name and spelling. As a matter of fact, it was rather a shock when, about thirty or more years ago, a new edition was issued by a well known music publishing house under the title of Suwanee River. Writing to this house and calling their attention to the fact that the name had been changed—not for the better—no reply was received and probably the song still goes out uncorrected. It was easy for the "u" to creep in, for the diction of singers, edu-

cated and uneducated, often leaves considerable to be desired.

The other reason for using the title of Swanee was that in consulting authorities about Stephen Foster, in 1919, when one of the articles was written, the following account of the way the song received its name came to light. "In connection with the Swanee River's name it is said that he asked his brother for the name of a river that would do for the song, but as neither of them could think of an appropriate one, Stephen took up a geography and when he came to the Swanee immediately said, 'That is the one!'" The books of all the authorities that were consulted are in the Public Library.

#### LARGE

F. B.—As the name for "the longest note used in measured music," the word "Large" has been used to express that note since 1496. Originally the note was an oblong black note, as seen in ancient MSS. But in 1496 it was changed to an oblong white one "with a tail descending on the right side." This form has remained unchanged. The Large covers three spaces for the Perfect Large, but only two for the Imperfect. You will find the subject written up at great length in some of the musical dictionaries.

#### HARMONY

A. J.—A short definition of the word "harmony" is this: "In general, a combination of chords or tones producing music." But it would be impossible to give any detailed account in a short paragraph, in answer to your question. Books are written on the subject; even some of the musical dictionaries have long articles about it, all of great interest to the student. However, you say you are studying with a teacher, and that teacher has probably given you, or will in the course of your future lessons, a knowledge of the science of harmony. Do not try to make progress too rapidly. It is best to be guided by a practical instructor who knows the subject thoroughly, if you want to know how to make practical use of your knowledge. Consult your teacher as to what books you should read, but know thoroughly each step of anything you are studying.

#### Hart House Quartet at Leisure

The Hart House String Quartet is spending its holidays at Guest House, the luxurious summer estate of the late Chester Massey, at Newcastle on Lake Ontario. The members of the quartet have their families with them and, besides the usual round of summer pleasure, are preparing for the next season's programs, which will consist mainly of the Beethoven quartets. The Quartet has been engaged to give a series of these works in commemoration of the Beethoven centenary, in Ottawa, Montreal, Hamilton and Rochester, besides giving the entire cycle at Hart House together with the Flonzaleys and the Kilbourn Quartet of the Eastman School, Rochester. The Quartet gave a recital the first week in August at the meeting of the Iowa State Teachers' Association and another in the same week at the University of Chicago. While in Chicago the quartet made several phonograph records. Many engagements have already been booked for next season, an outstanding one being for the Chamber Music Society of Washington, D. C., which has especially asked for the Bartok quartet, which created so much comment when played by this organization in New York and Boston last season.

#### IN MEMORIAM

Theodore Spiering  
(Died August 12, 1925)

That higher world of harmony,  
Balanced by law as are the stars,  
Floating in equilibrium,  
He chose as habitation.  
Inspired by the beauty  
Of its universal language,  
He worked unceasingly,  
To bring to earthlier souls  
The joy that music weaves.

He journeyed far, across the lives  
Of many, adding ever new chords  
To his own life's fabric,  
Leading many to fulfillment;  
His soul exulting now in song,  
Now bruised by the blind forces  
That rule in the material world.

From all this warp and woof he spun  
Vibrant memories of friendship,  
A magic of soul-nearness,  
Skilled in generosity—  
Threads of harmony too subtle  
To be voiced in earthly tones.

At last he stood upon a height,  
Silhouetted 'gainst the glow  
Of a victory all his world  
Acknowledged and acclaimed.  
He held a magic wand,  
A symbol of his power,  
To make men voice harmoniously  
The polyphonic pulsings of great souls.  
But he stayed not to use this power.  
For suddenly his spirit rent the chains  
Of earth-life and he strode beyond,  
Into the fullness of that life,  
Where harmony is all-pervasive  
As the air we breathe;  
Where all move to rhythm,  
In unimaginable peace.

—By LURA ABELL.

#### De Horvath's Success at Mt. Vernon

Cecile de Horvath's recital at the May Festival at Mt. Vernon, Ia., was one of the high lights. She received a veritable ovation, according to The Cornelian, which said the following: "What promises to be the most successful May festival in years will be continued tonight. The talent of the artists is even above the usual festival standard. The piano recital by Mme. Cecile de Horvath this afternoon drew round after round of applause from the great audience. She was received with great applause as she scored an unusual success with the audience. . . . Mme. de Horvath was master of both piano and audience. Her technic was of the flawless nature that surmounts all difficulties, and her interpretative ability marked by a feeling of emotional content was unusual. Liszt, Bach, Saint-Saens, Paderewski, Debussy and Chopin seemed as incidents before her artistry."

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